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Victor Russell

85

Al Signor Alessandro Guilmant.

Prima Sonata

per

ORGANO

espressamente composta ed eseguita

per l'inaugurazione del Grande Organo nella Chiesa Nazionale

di S. LUIGI de' FRANCESI

in Roma

da

FILIPPO CAPOCCI,

Primo Organista della Patriarcale Arcibasilica Lateranense.

Prezzo M 3 _.

Proprietà dell'Editore per tutti i paesi.
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Lipsia, Fr. Kistner.

6651

Lith. Anst. v. C. G. Röder, Leipzig.

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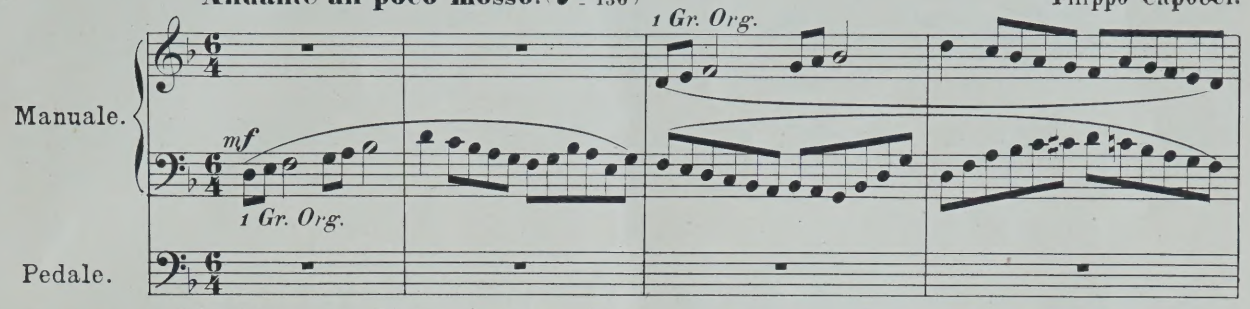
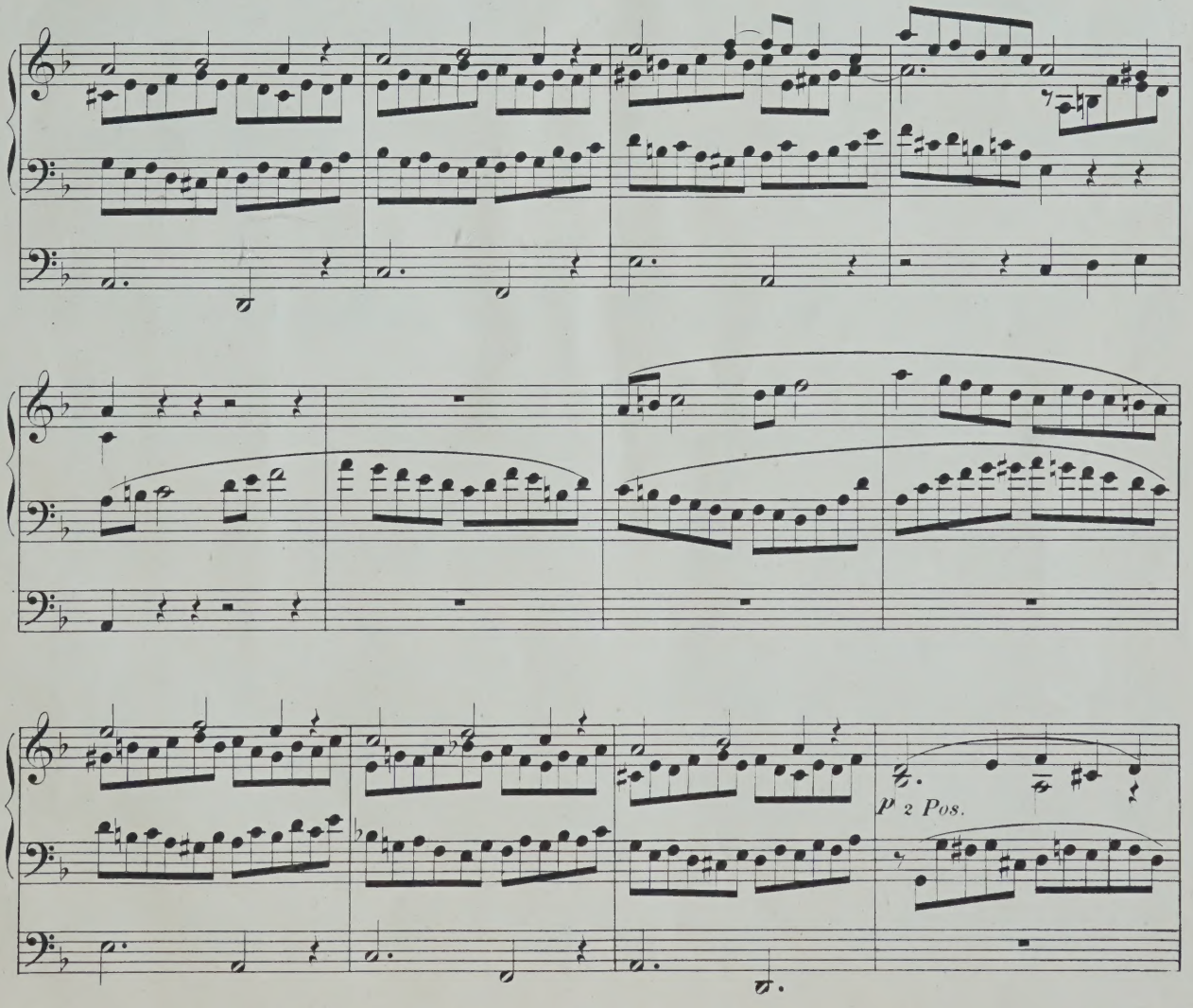
Prima Sonata per Organo.

Andante un poco mosso. (♩ = 136) Filippo Capocci.

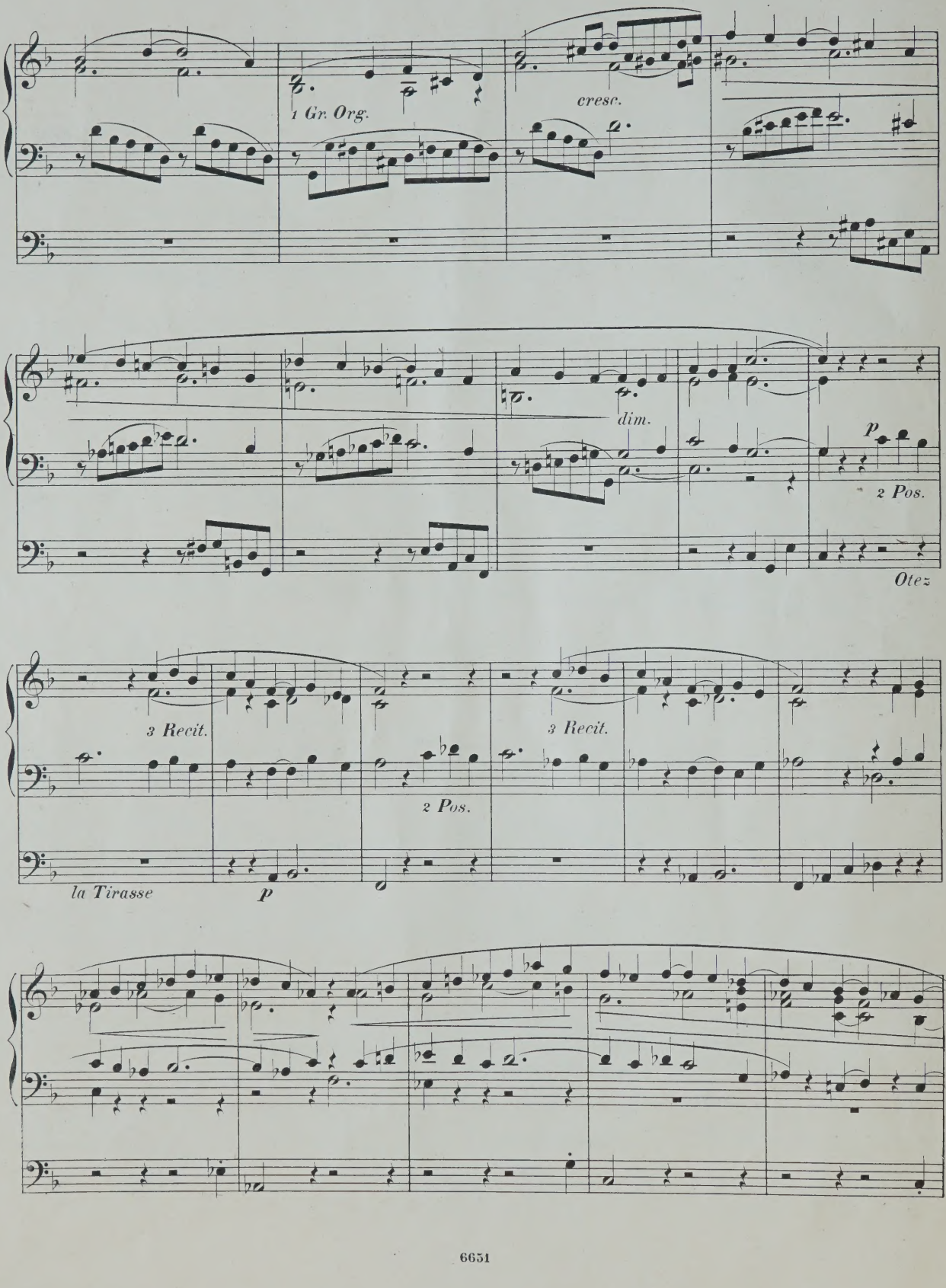


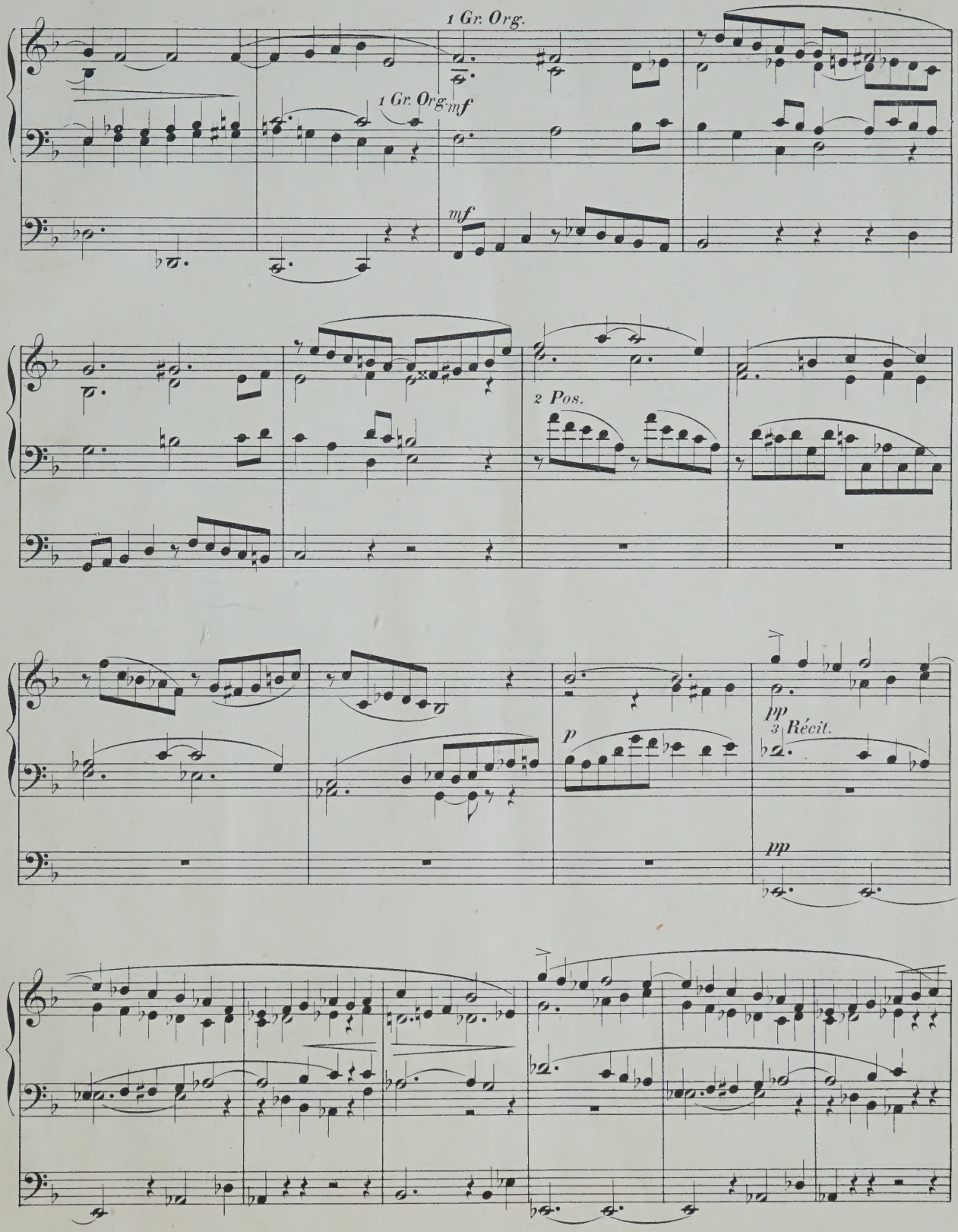
3 Récit: Gambe et Flûtes de 8 P. avec Hautbois.
2 Positif: Flûte harmonique, Bourdon, Salicional de 8 P. et Flûte de 4 P.
1 G.d Orgue: Fonds de 8 P. Récit accouplé.
Ped: 16 et 8 P. Tirasse du Récit.

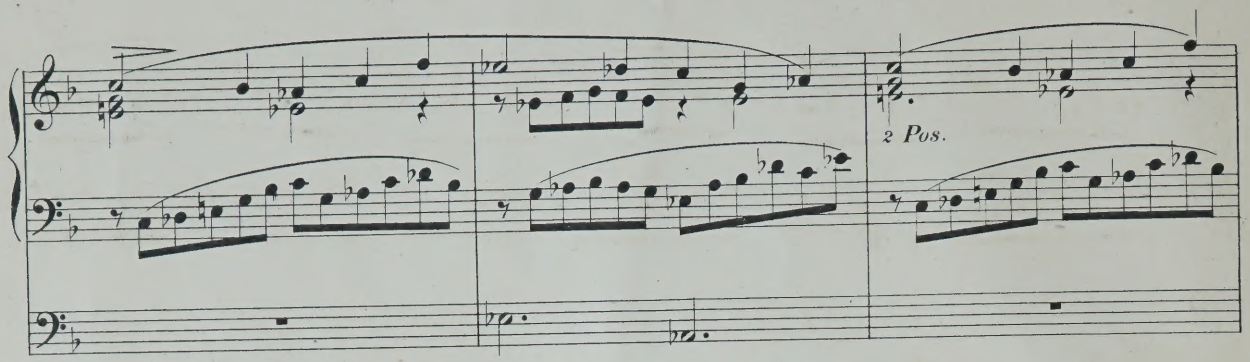


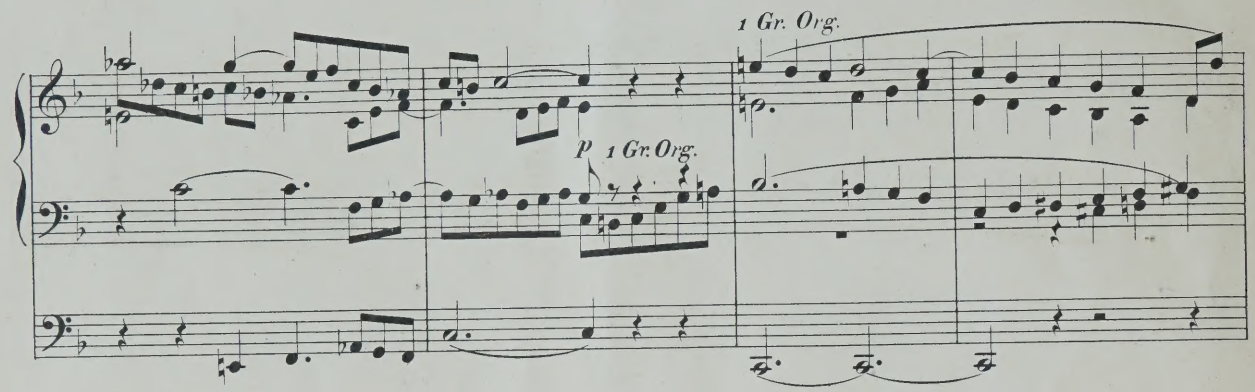
Stich von E. Aaron 6651 Druck von C. G. Röder.

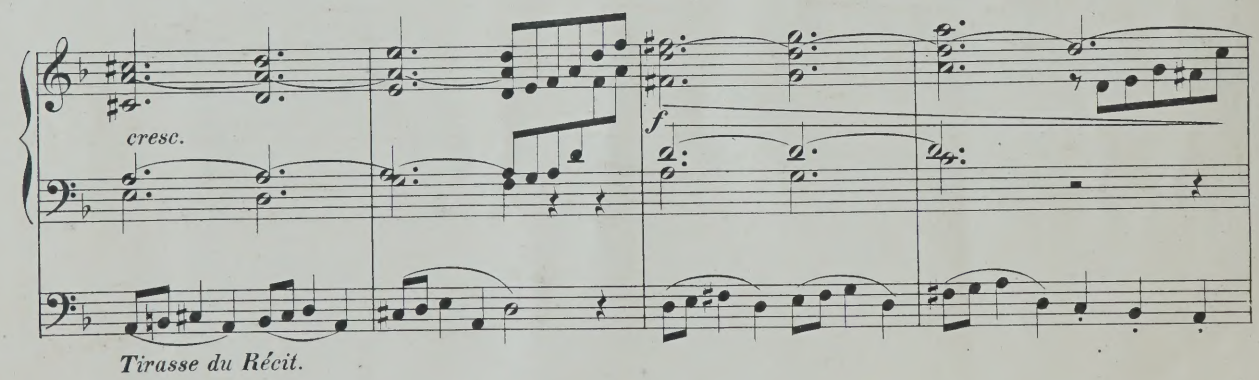
2638608

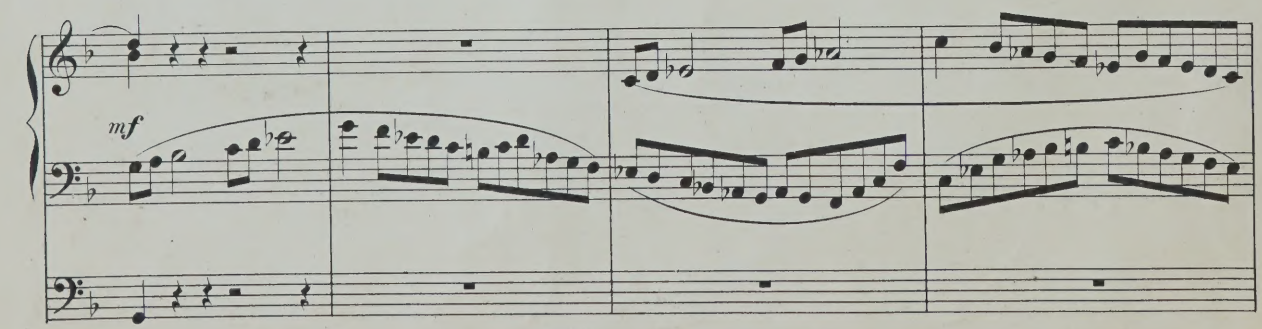

1 Gr. Org.
cresc.
dim.
p
2 Pos.
Otez
3 Recit.
2 Pos.
3 Recit.
la Tirasse
p

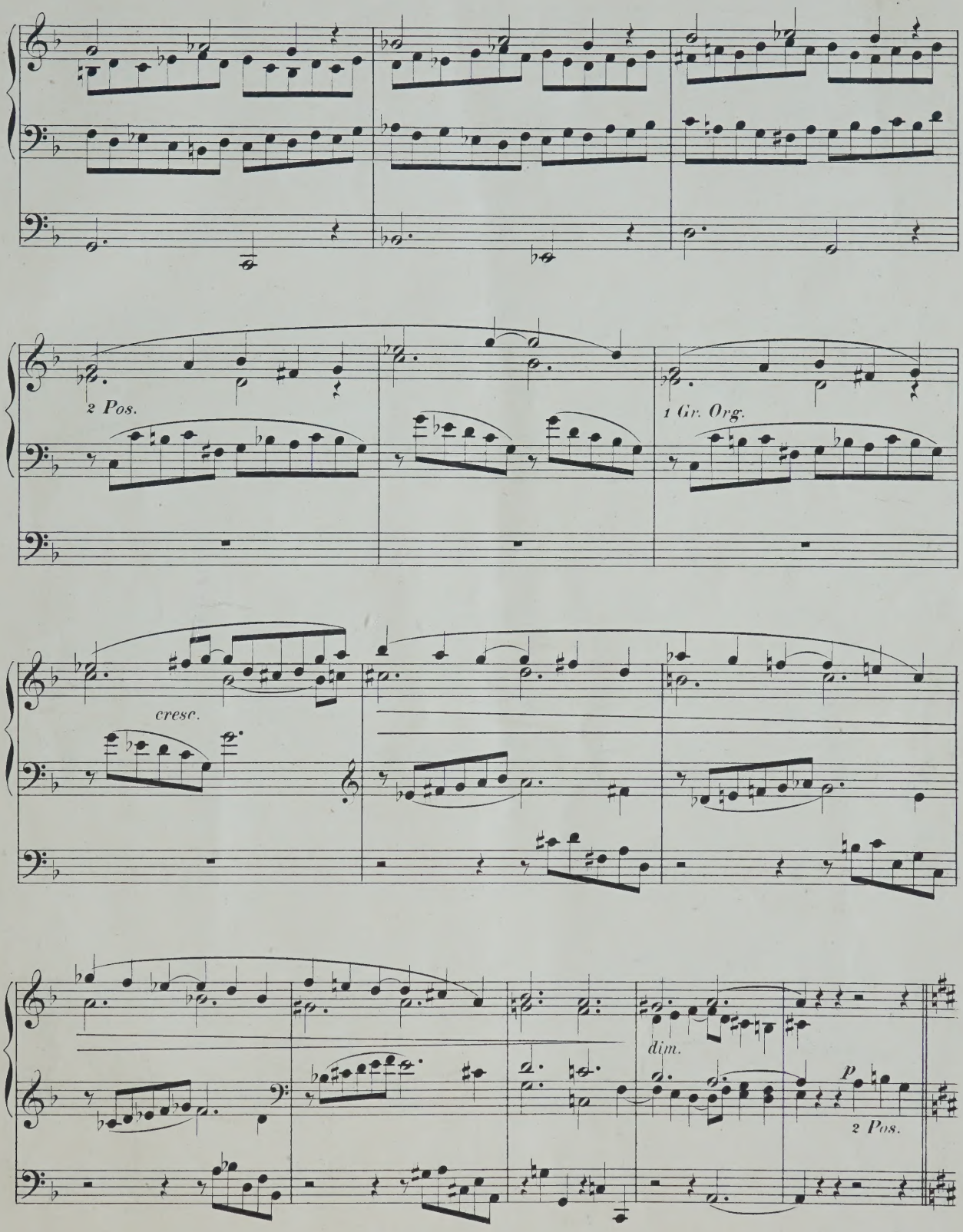

1 Gr. Org.
1 Gr. Org.
mf
mf
2 Pos.
p
pp
3 Récit.
pp

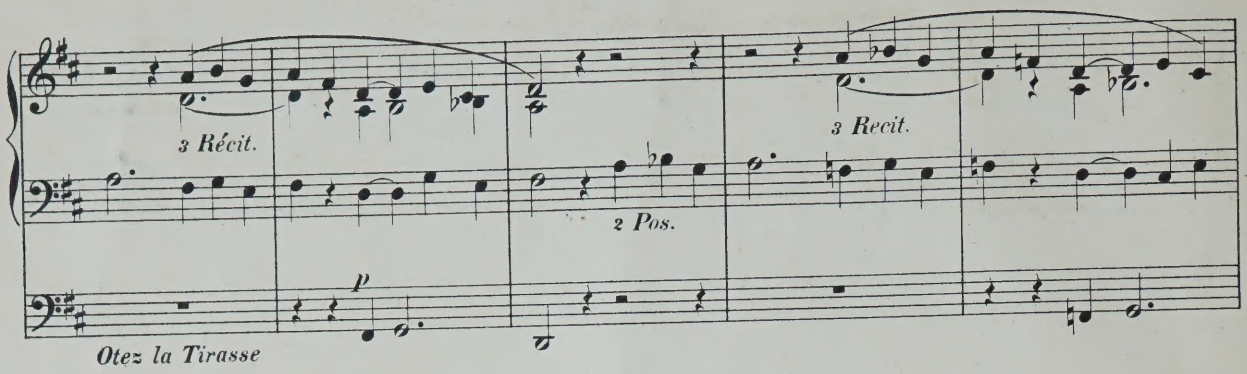

2 Pos.

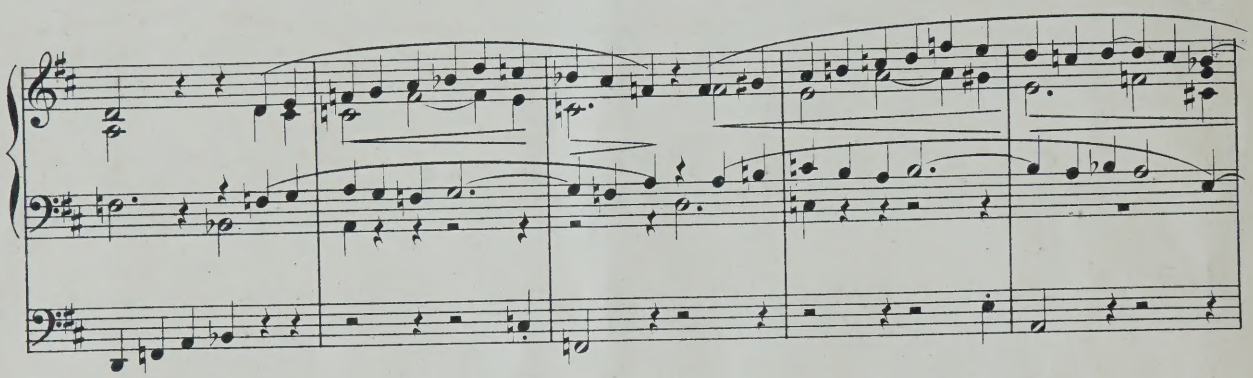

1 Gr. Org.
p 1 Gr. Org.

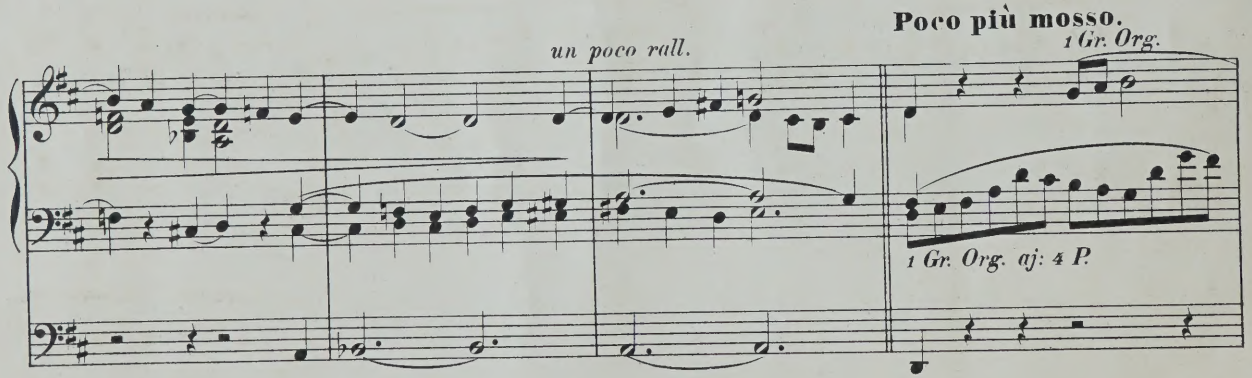

cresc.
f
Tirasse du Récit.

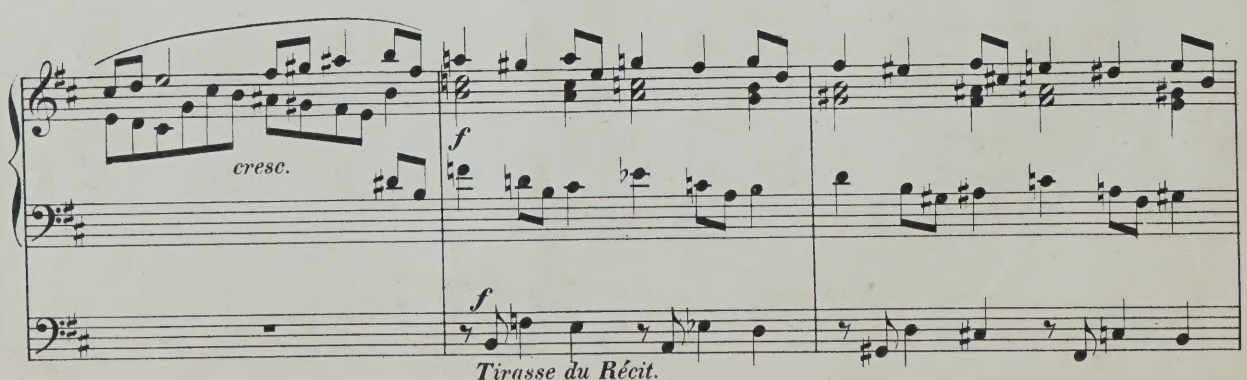

mf

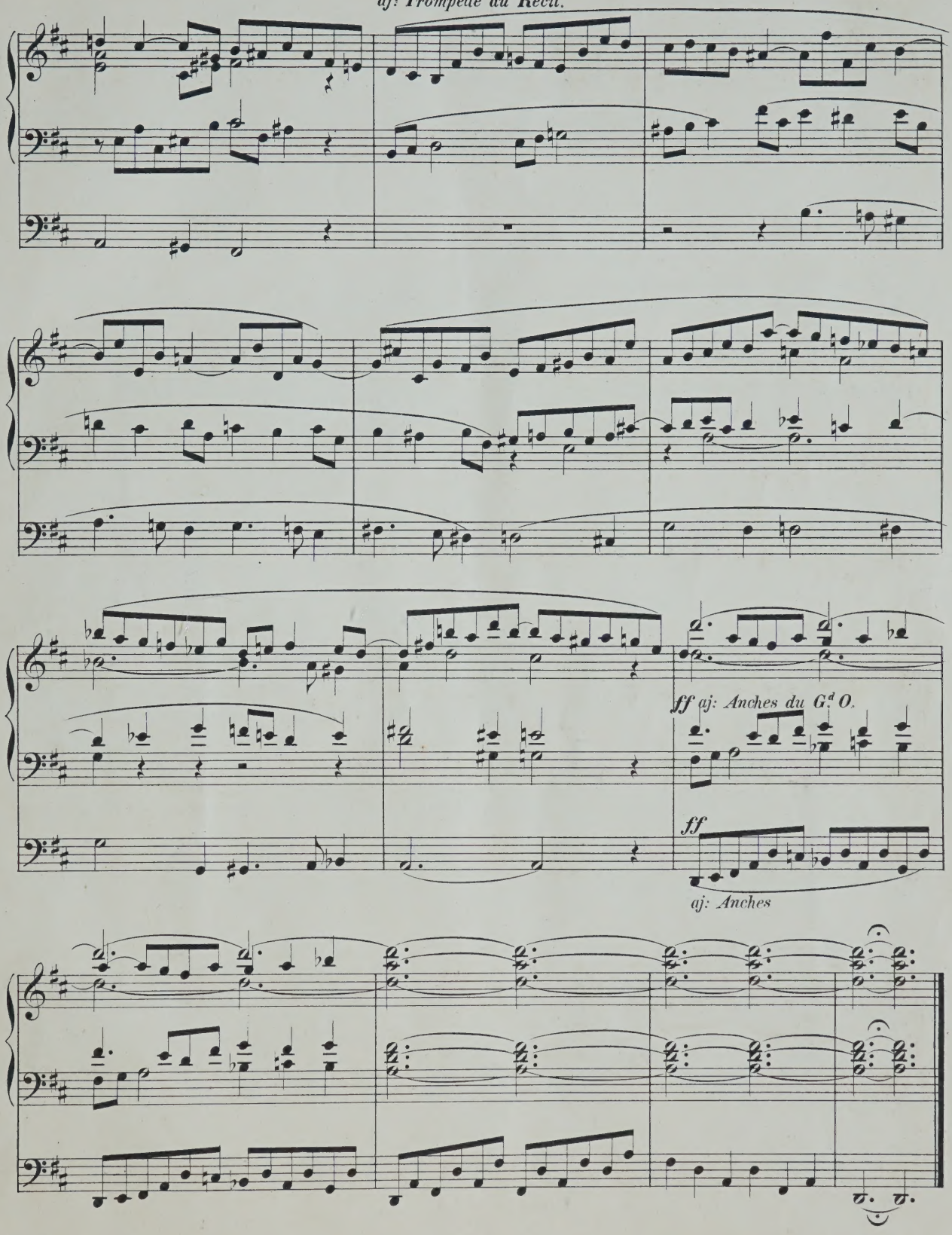

2 Pos.
1 Gr. Org.
cresc.
dim.
p
2 Pos.


3 Récit.
2 Pos.
3 Recit.
p
Otez la Tirasse

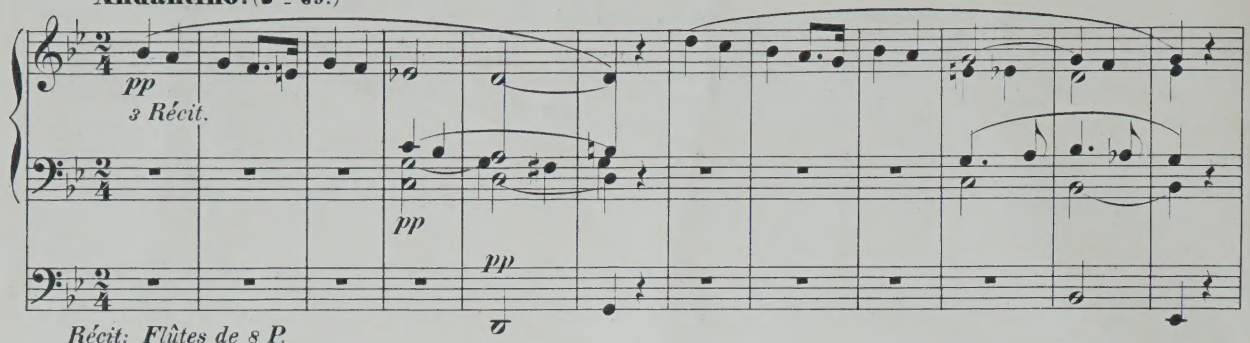



un poco rall.
Poco più mosso.
1 Gr. Org.
1 Gr. Org. aj: 4 P.

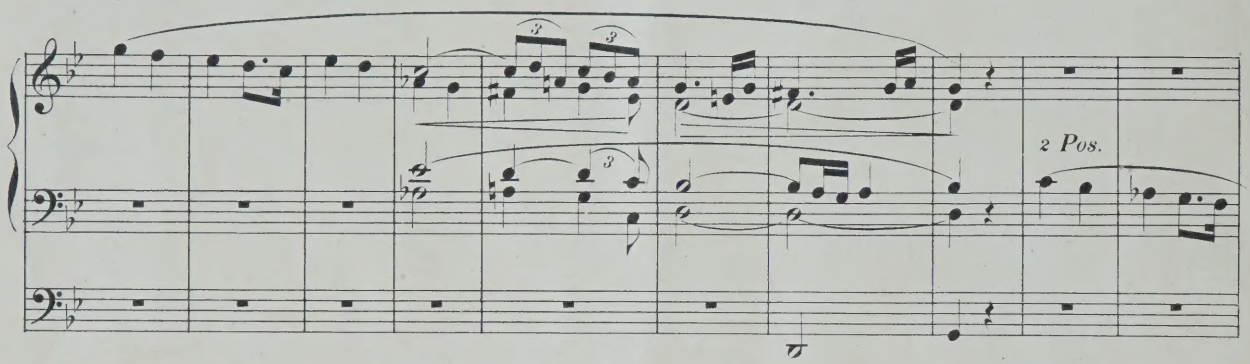

cresc.
f
f
Tirasse du Récit.

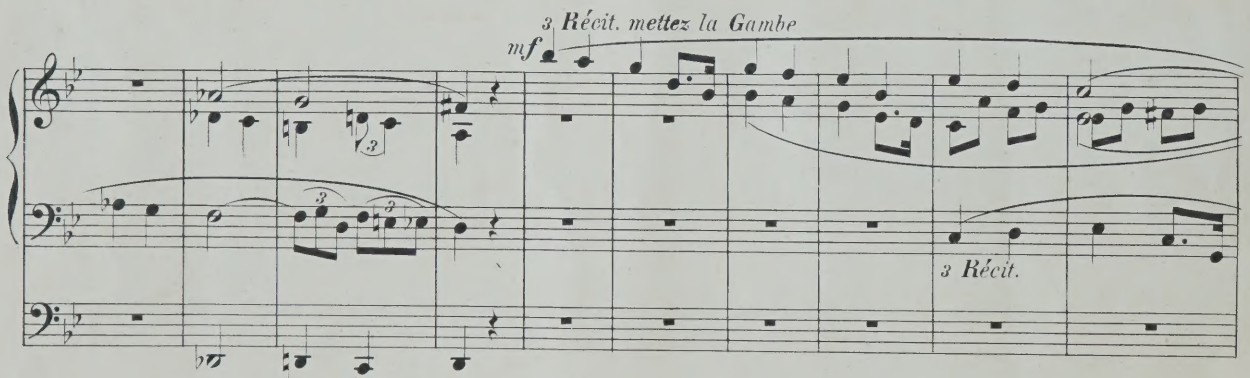

aj: Trompette du Récit.
ff aj: Anches du Gd O.
ff
aj: Anches

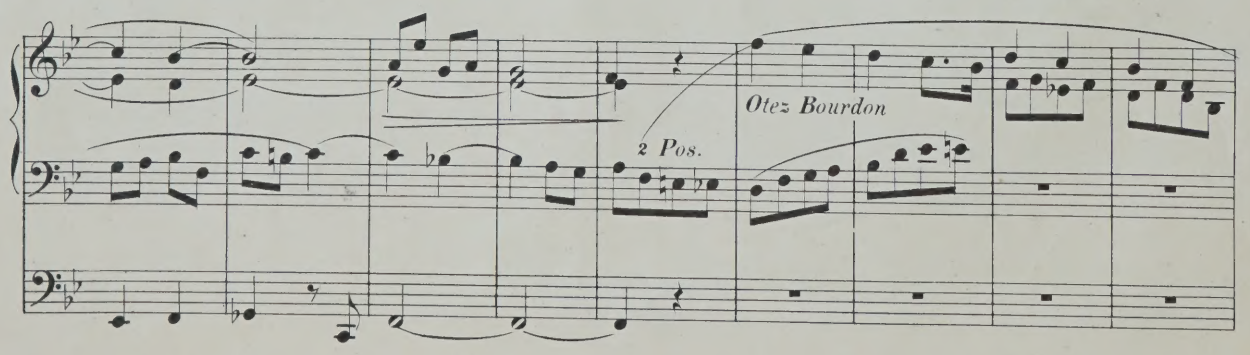
Andantino. (♩ = 69.)

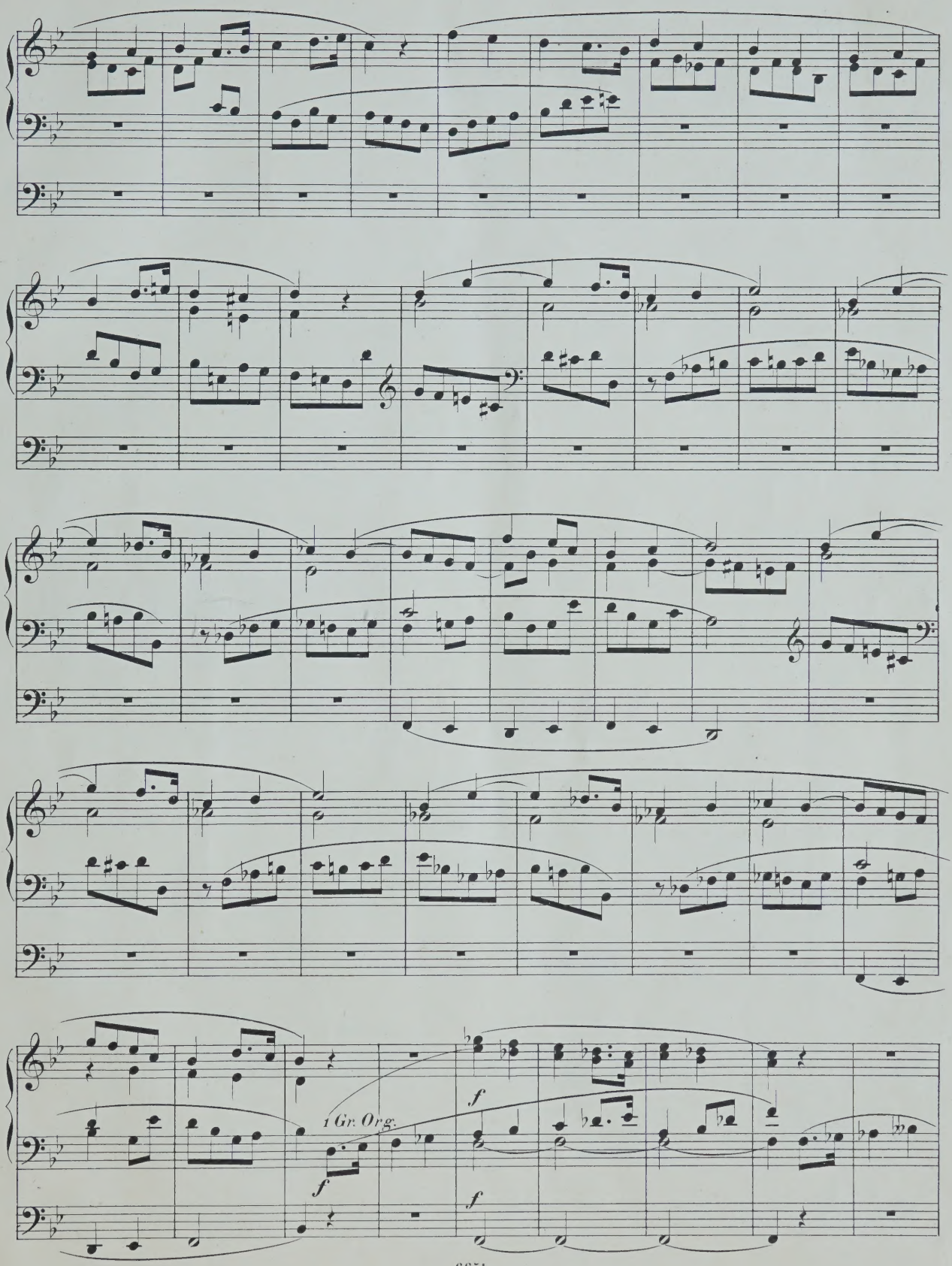


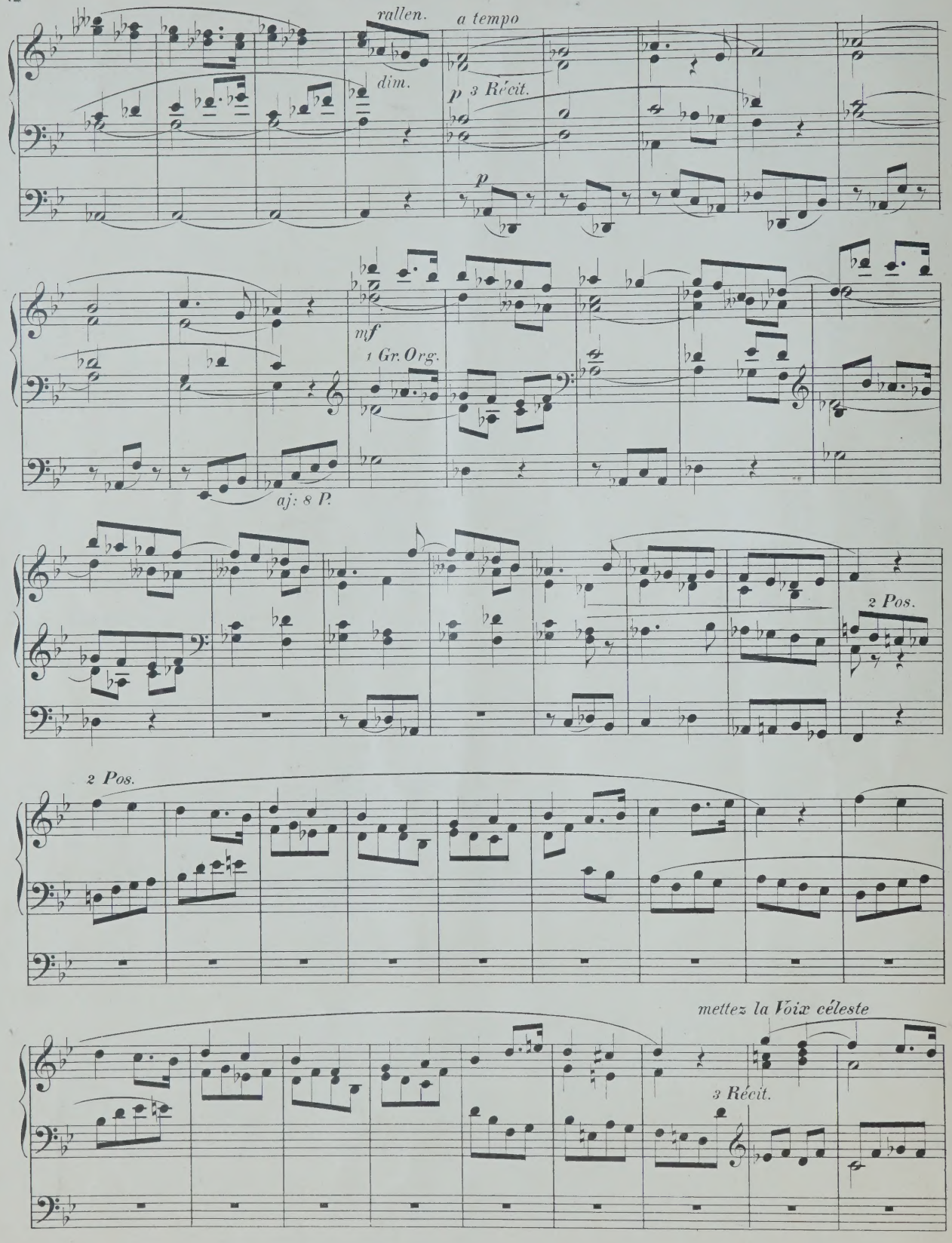
Récit: Flûtes de 8 P.
Positif: Bourdon et Flûte harmonique de 8 P.
Gd Orgue: Bourdon, Flûte harmonique et Salicional de 8 P. Récit accouplé.
Ped: Bourdon 16 et 8 P.

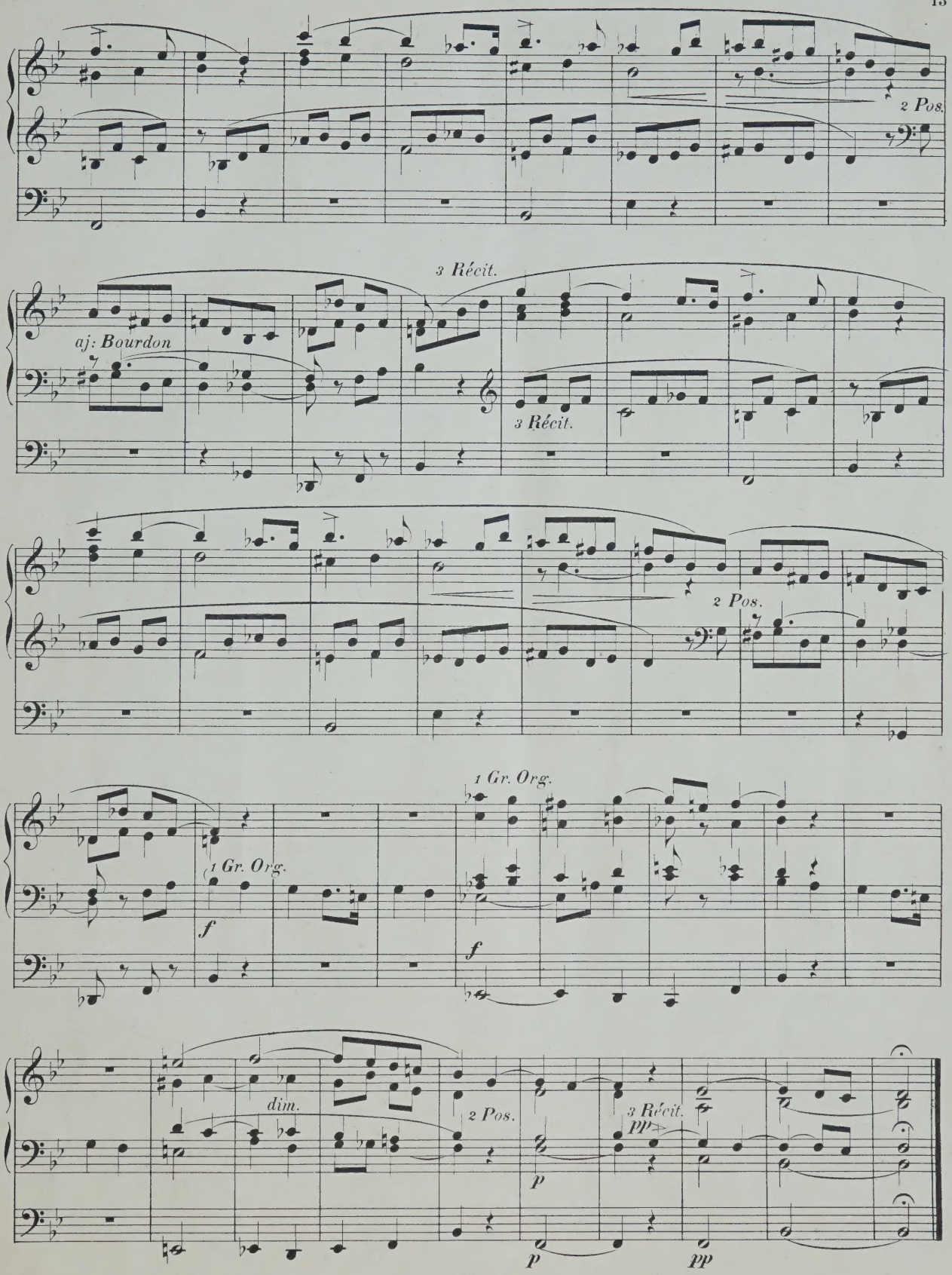







1 Gr. Org.
f
f
f
f


rallen.
a tempo
dim.
p 3 Récit.
p
mf
1 Gr. Org.
aj: 8 P.
2 Pos.
2 Pos.
mettez la Voix céleste
3 Récit.


2 Pos.
3 Récit.
aj: Bourdon
3 Récit.
2 Pos.
1 Gr. Org.
1 Gr. Org.
f
f
dim.
2 Pos.
3 Récit.
pp
p
p
pp

Allegro maestoso. (♩ = 112.)

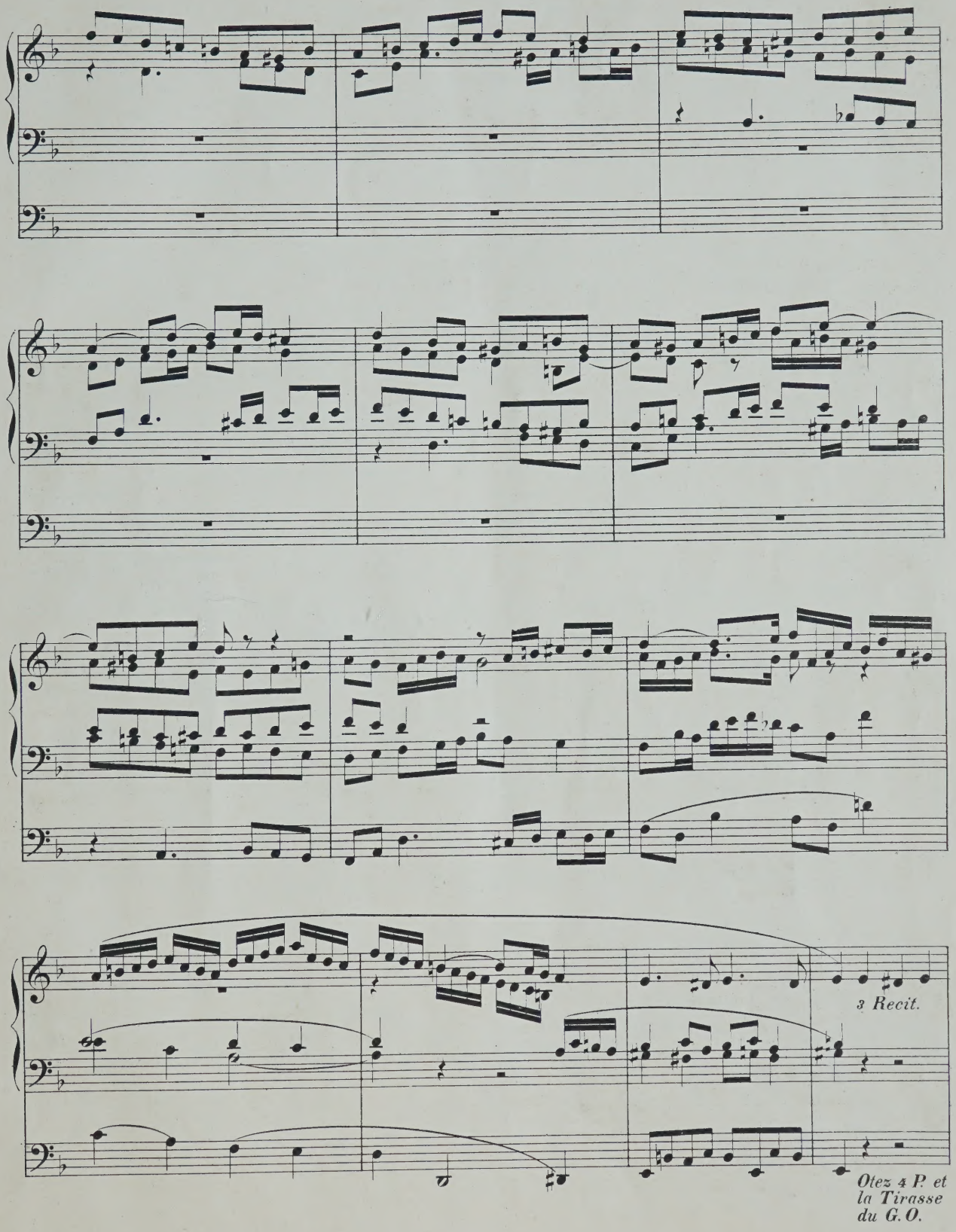
f 1 Gr. Org.

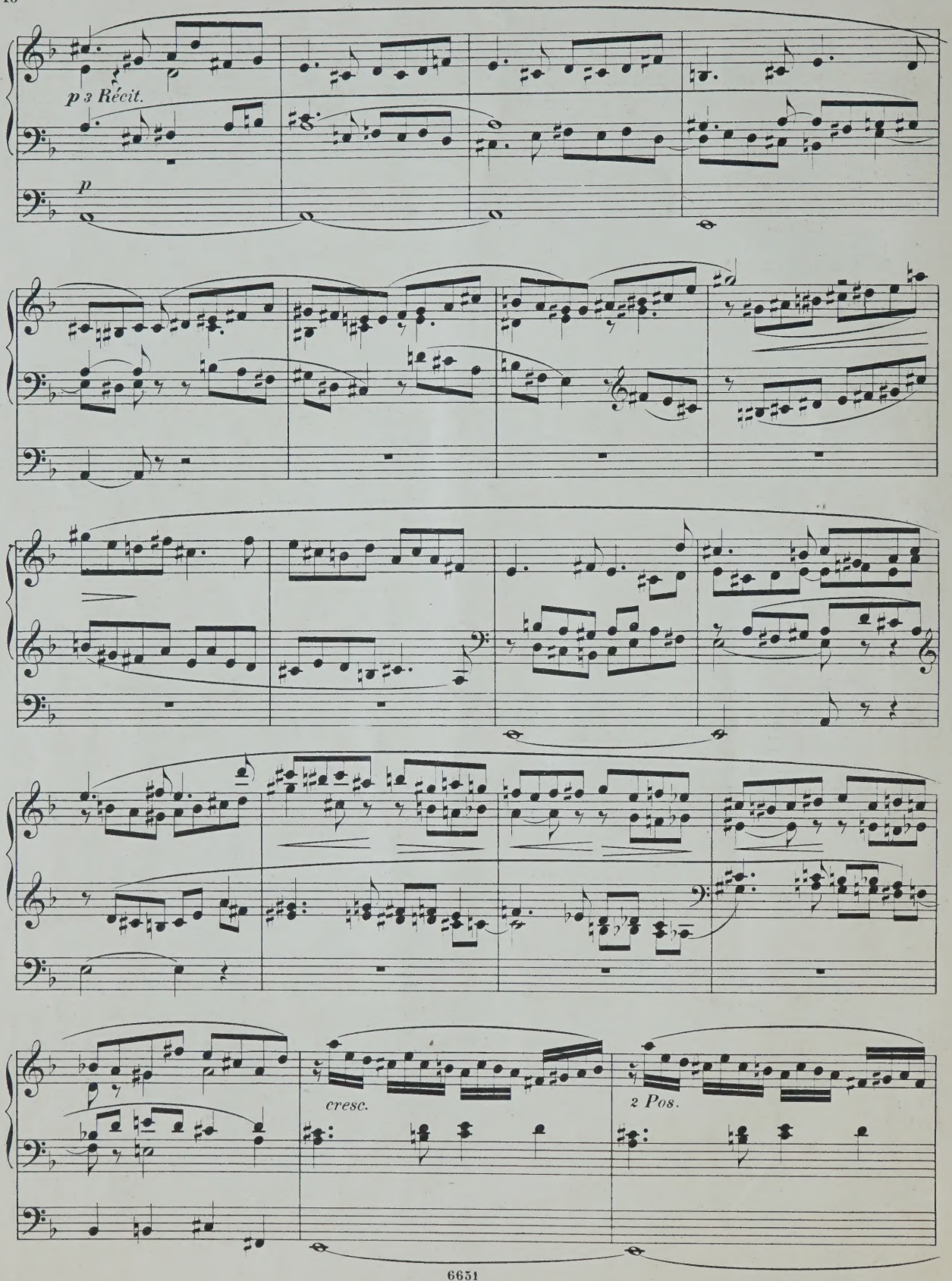
f

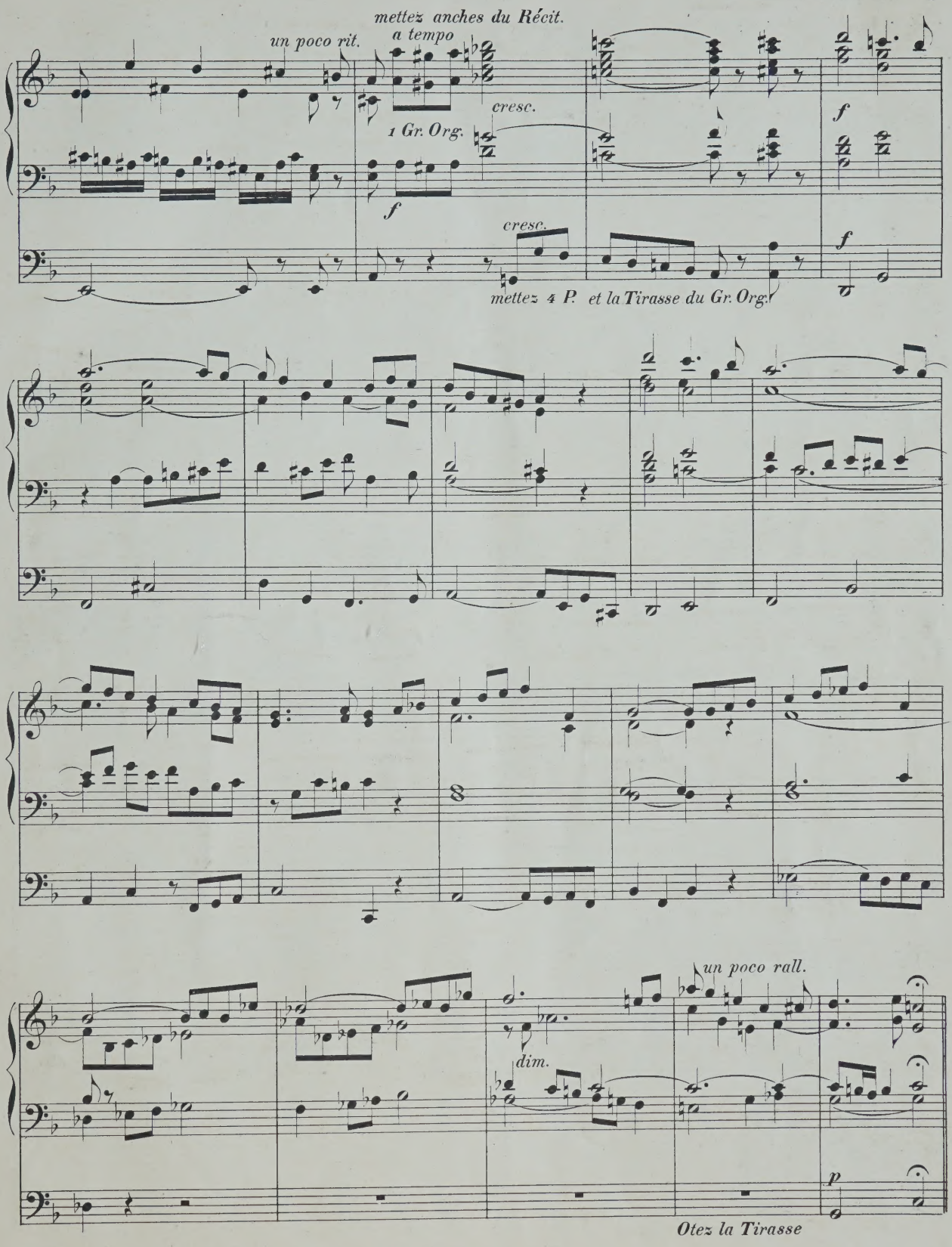
Récit: Fonds de 8 et 4 P. avec Hautbois et Trompette harmonique.
Positif: Flûte harmonique, Bourdon, Salicional de 8 P. et Flûte de 4 P.
Gd Orgue: Fonds de 8 et 4 P. Récit accouplé
Ped: 16, 8, et 4 P. avec Tirasse du G. O.

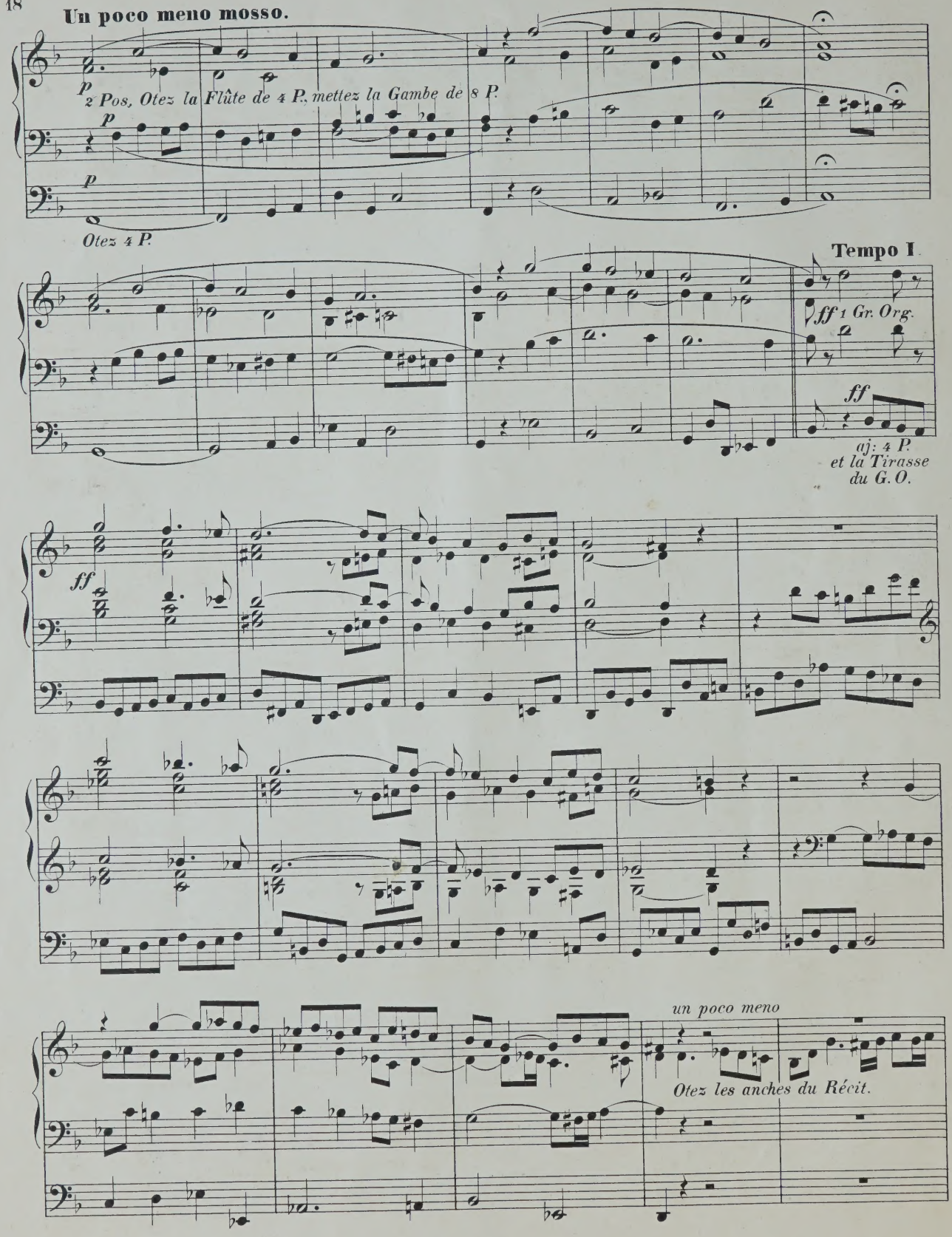
Un poco meno.

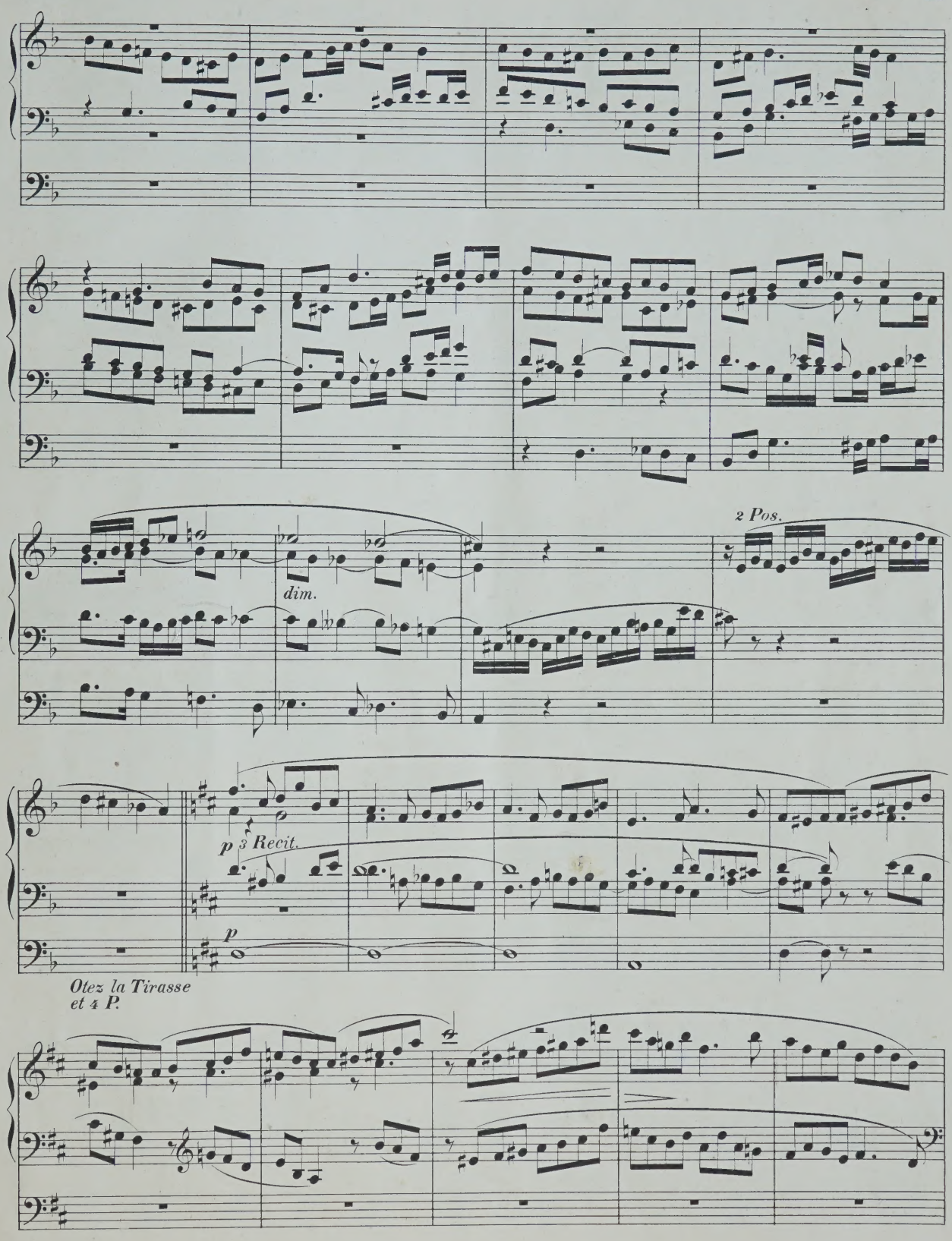
Otez le Hautbois et la Trompette du Récit.

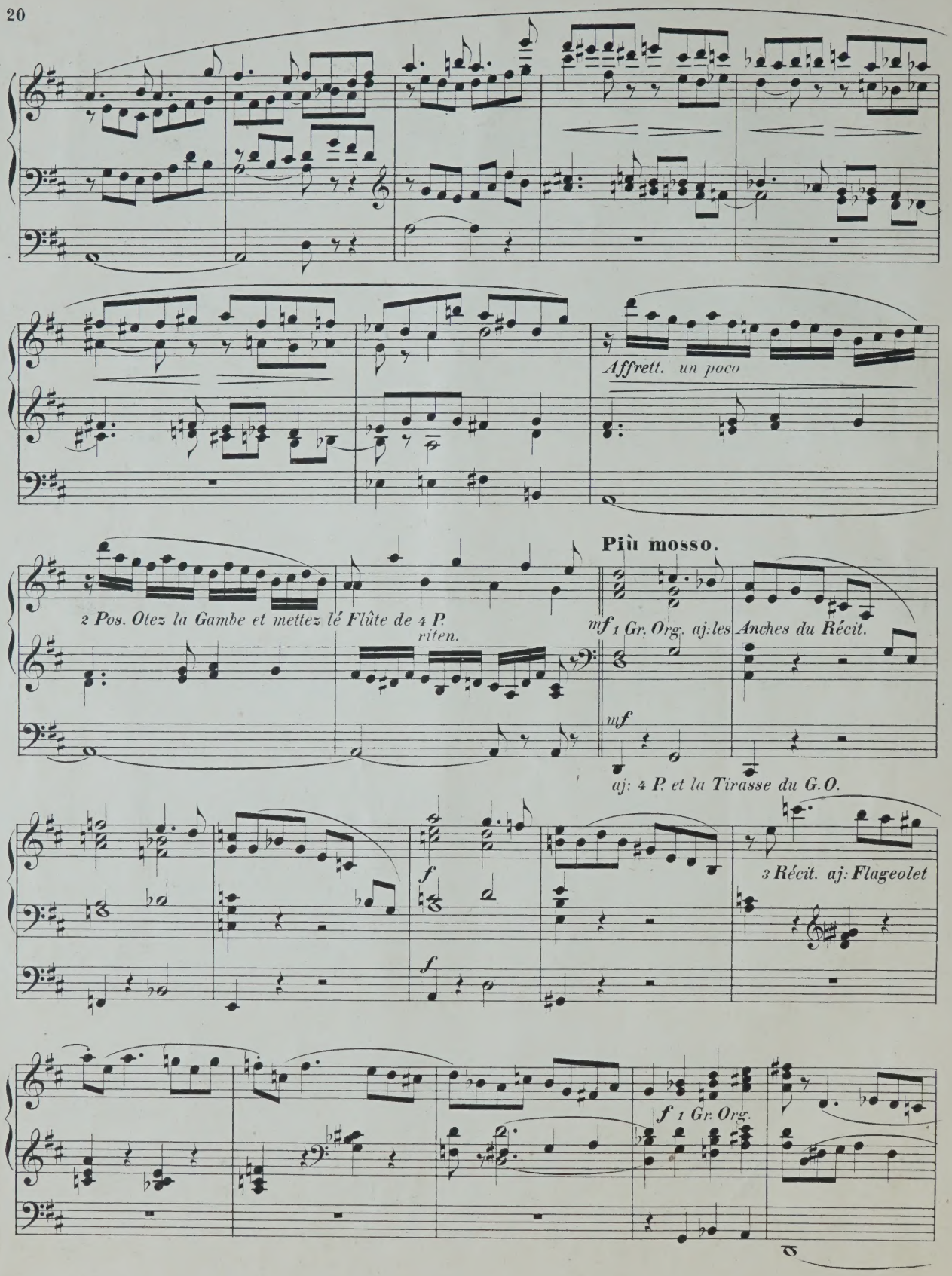

3 Recit.
Otez 4 P. et
la Tirasse
du G. O.

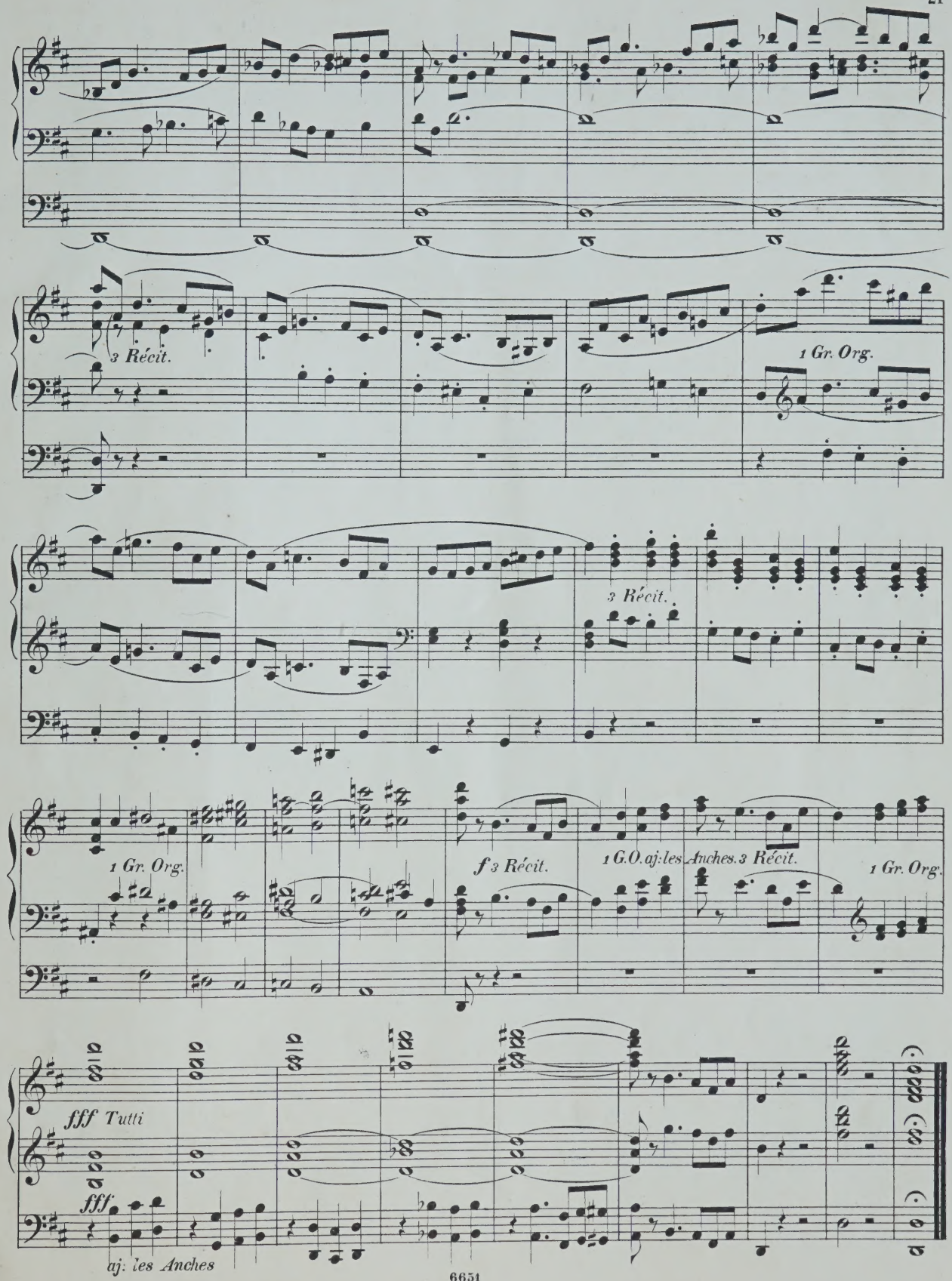

p 3 Récit.
p
cresc.
2 Pos.


mettez anches du Récit.
un poco rit.
a tempo
cresc.
1 Gr. Org.
f
cresc.
f
f
mettez 4 P. et la Tirasse du Gr. Org.
un poco rall.
dim.
p
Otez la Tirasse


Un poco meno mosso.
p
2 Pos, Otez la Flûte de 4 P. mettez la Gambe de 8 P.
p
p
Otez 4 P.
Tempo I.
ff 1 Gr. Org.
ff
aj: 4 P.
et la Tirasse
du G. O.
ff
un poco meno
Otez les anches du Récit.


2 Pos.
dim.
p 3 Recit.
p
Otez la Tirasse
et 4 P.


Affrett. un poco
Più mosso.
2 Pos. Otez la Gambe et mettez lé Flûte de 4 P
riten.
mf 1 Gr. Org. aj: les Anches du Récit.
mf
aj: 4 P. et la Tirasse du G.O.
f
f
3 Récit. aj: Flageolet
f 1 Gr. Org.


3 Récit.
1 Gr. Org.
3 Récit.
1 Gr. Org.
f 3 Récit.
1 G.O. aj: les Anches. 3 Récit.
1 Gr. Org.
fff Tutti
fff
aj: les Anches

Al Signor

W. T. BEST.

Seconda Sonata

per

ORGANO

con Pedale obbligato

composta

da

FILIPPO CAPOCCI.

Primo Organista della Patriarcale Arcibasilica Lateranense.

Prezzo M 3.—

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LIPSIA, FR. KISTNER.

6172.

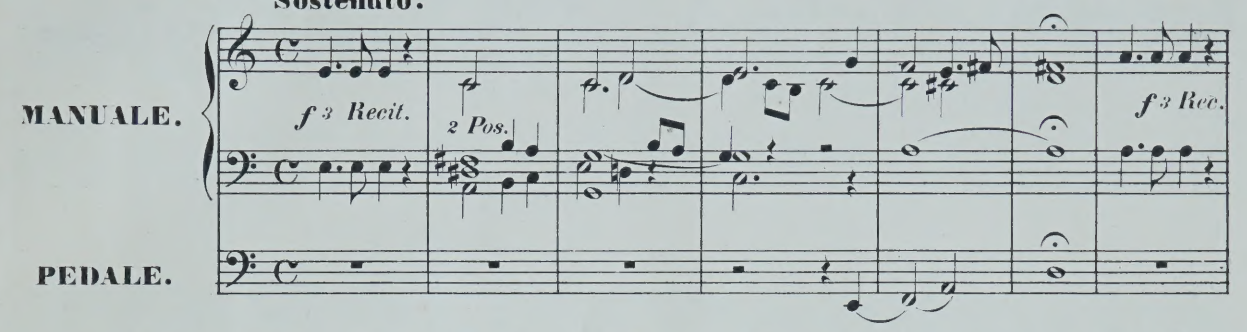
Lith. Anst. v. C. G. Röder, Leipzig.

Stanley Lucas, Weber & Co.
84, New Bond Street, London, W.

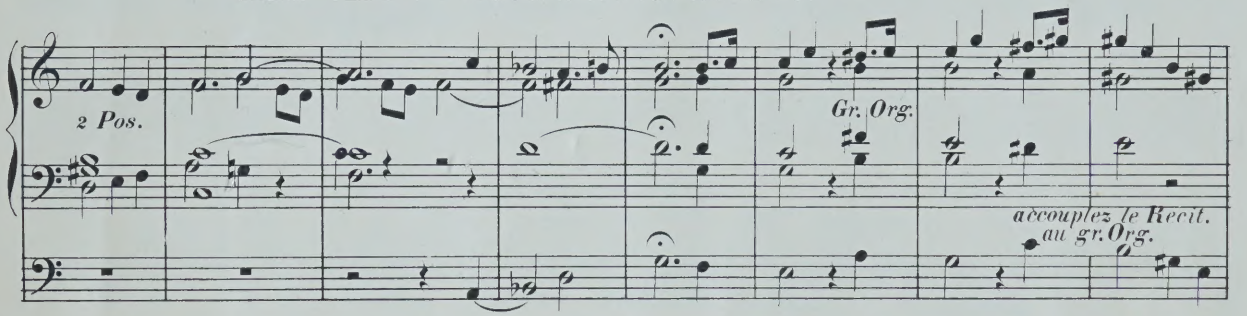
Seconda Sonata per Organo.

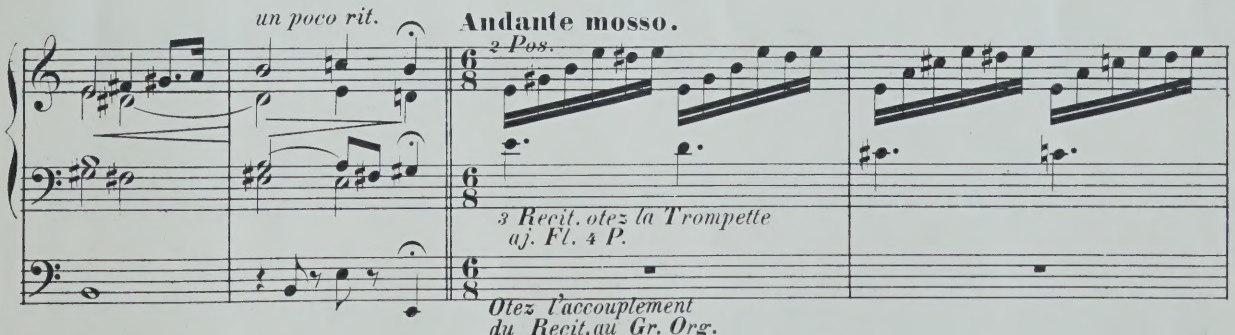
Filippo Capocci.

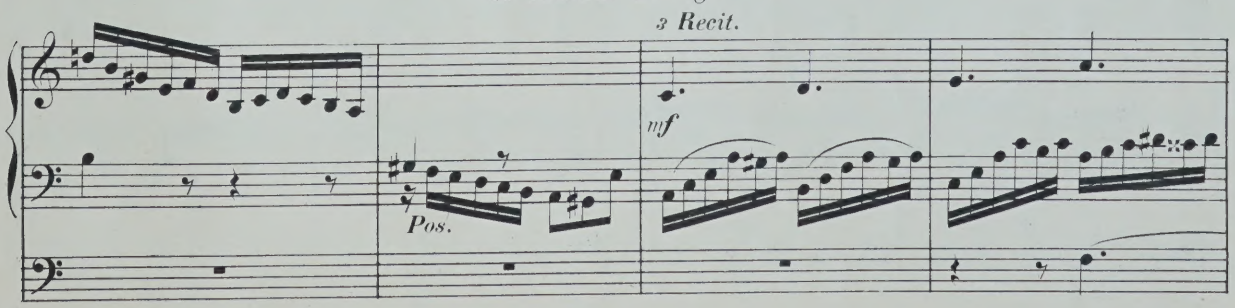
Sostenuto.



3. Clavier _ Recit. _ Fonds de 8 P. Trompette (Hautbois préparé.)
2. Clavier _ Posit. _ Flûte harmonique de 8 P. Salicional Bourdon.
1. Clavier _ Gr. Org. _ Bourdon Flûte harm. Gamba Salicional.
Pedale _____ Bourdon 16 et 8 P. Flûte de 8 P.







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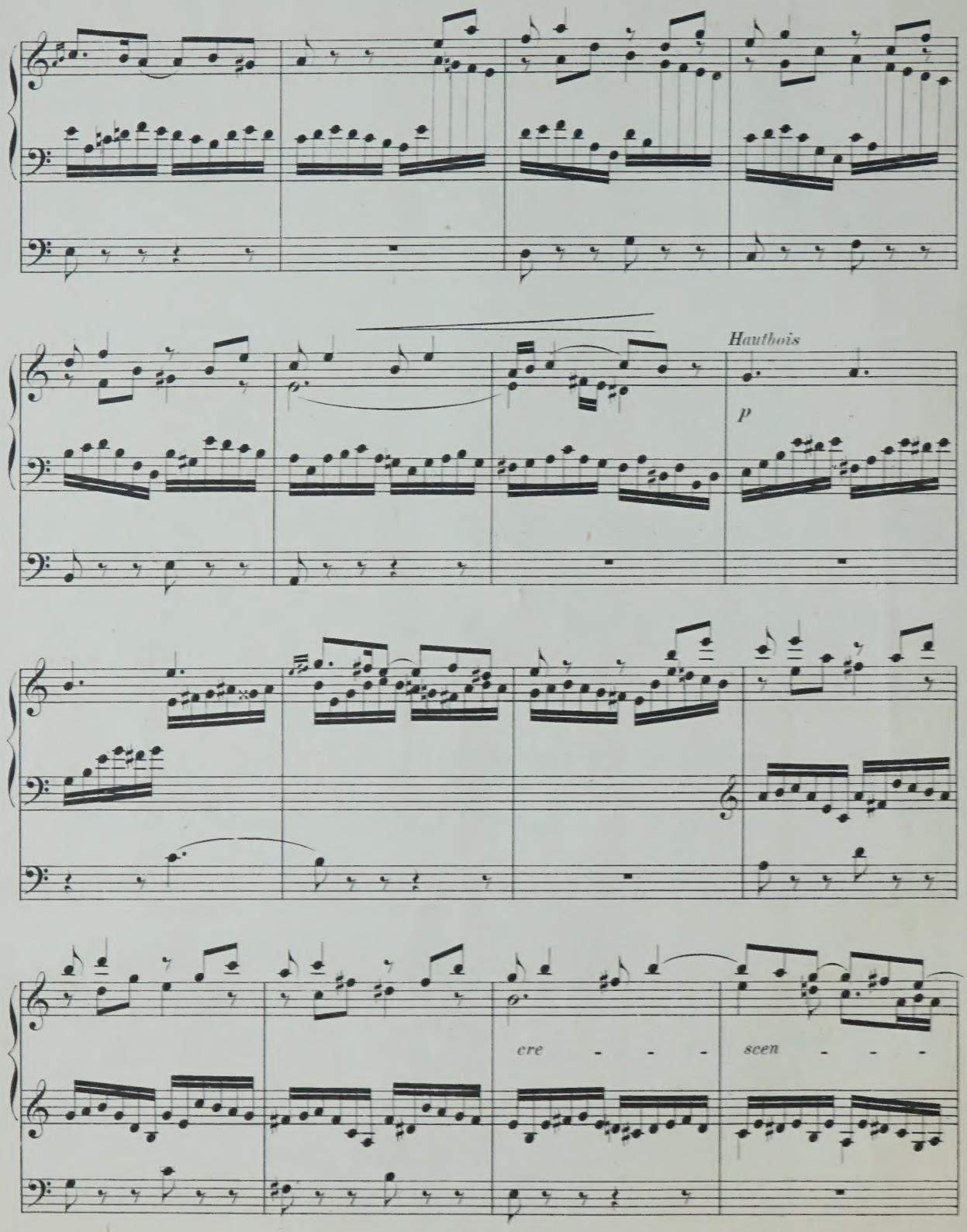
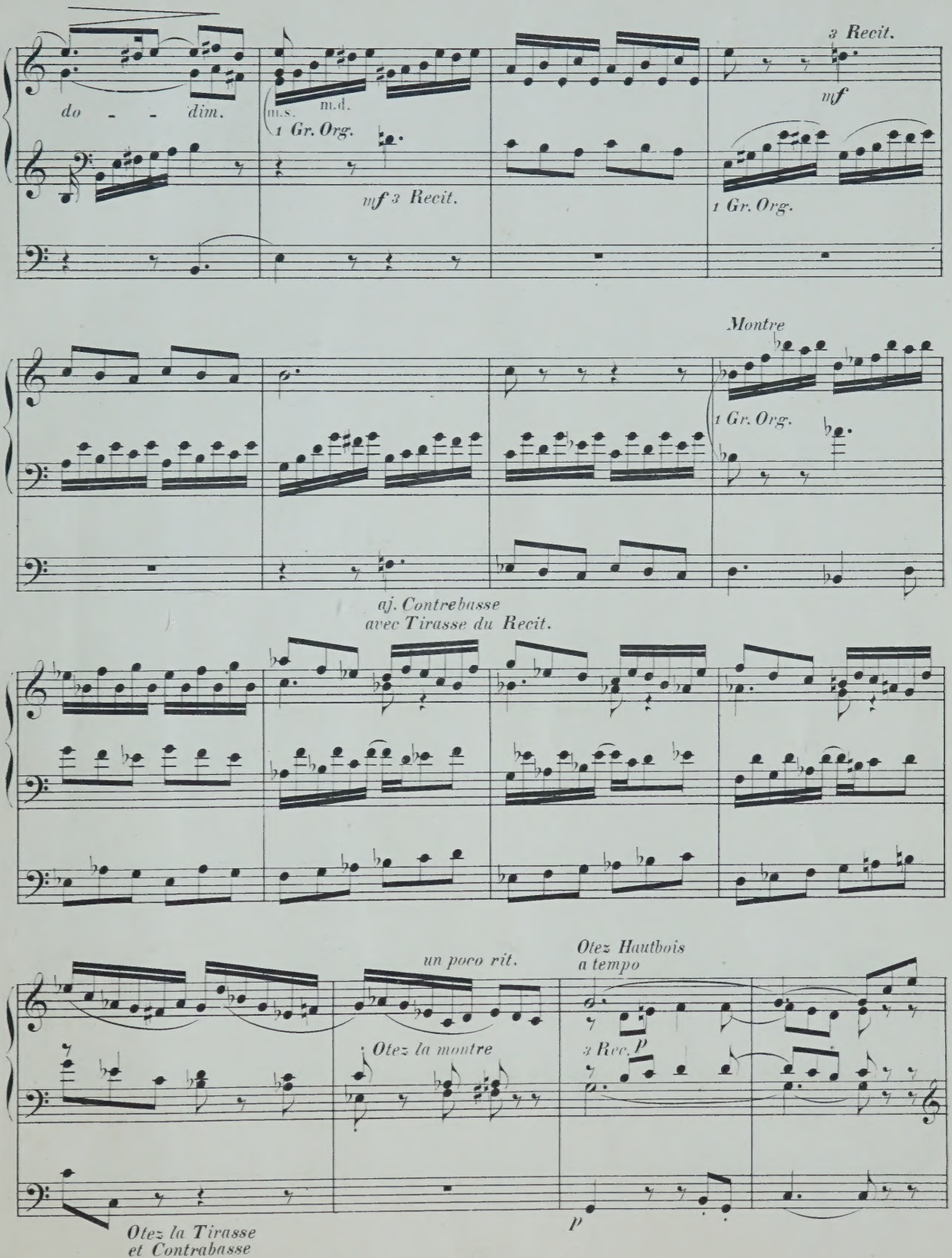
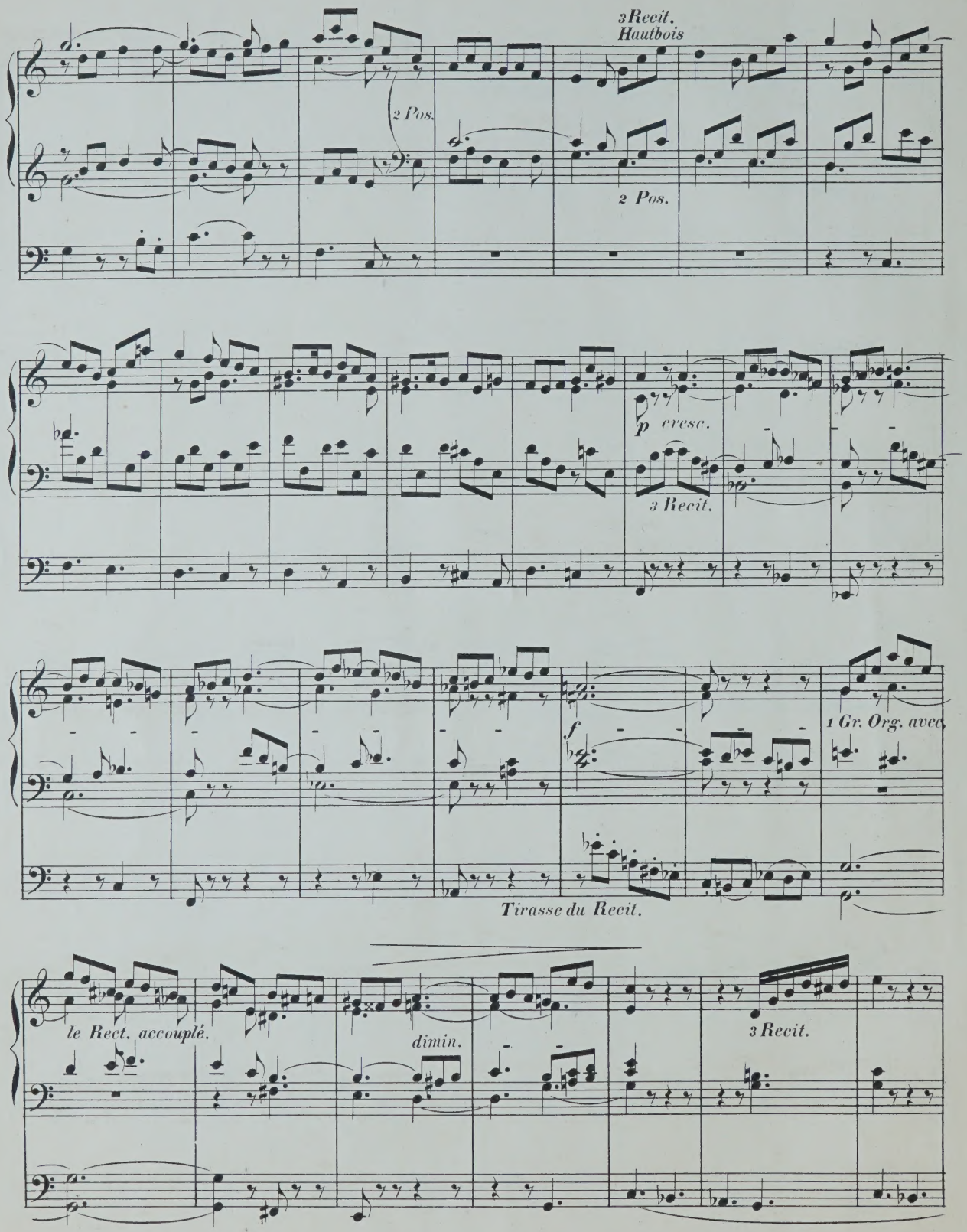
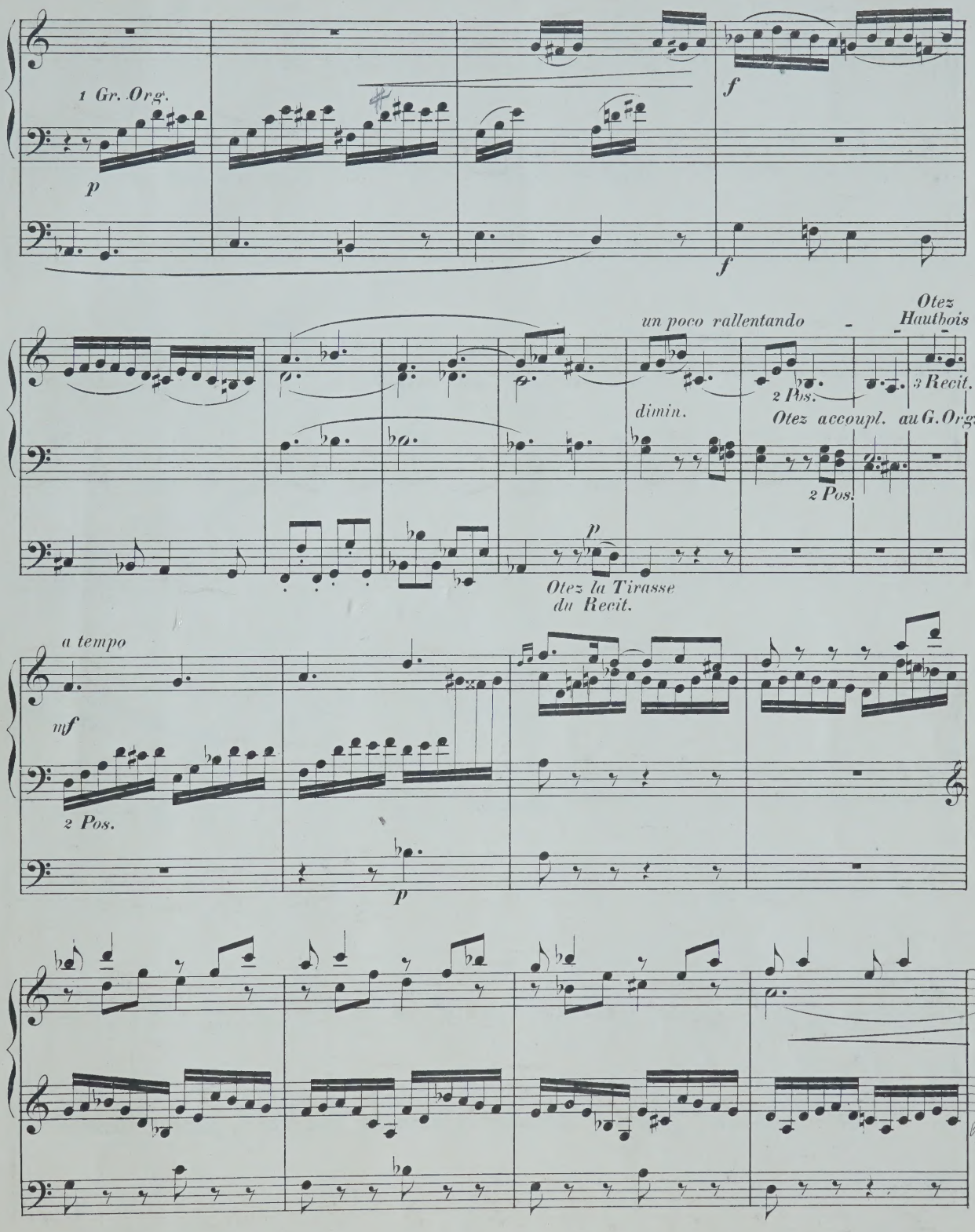
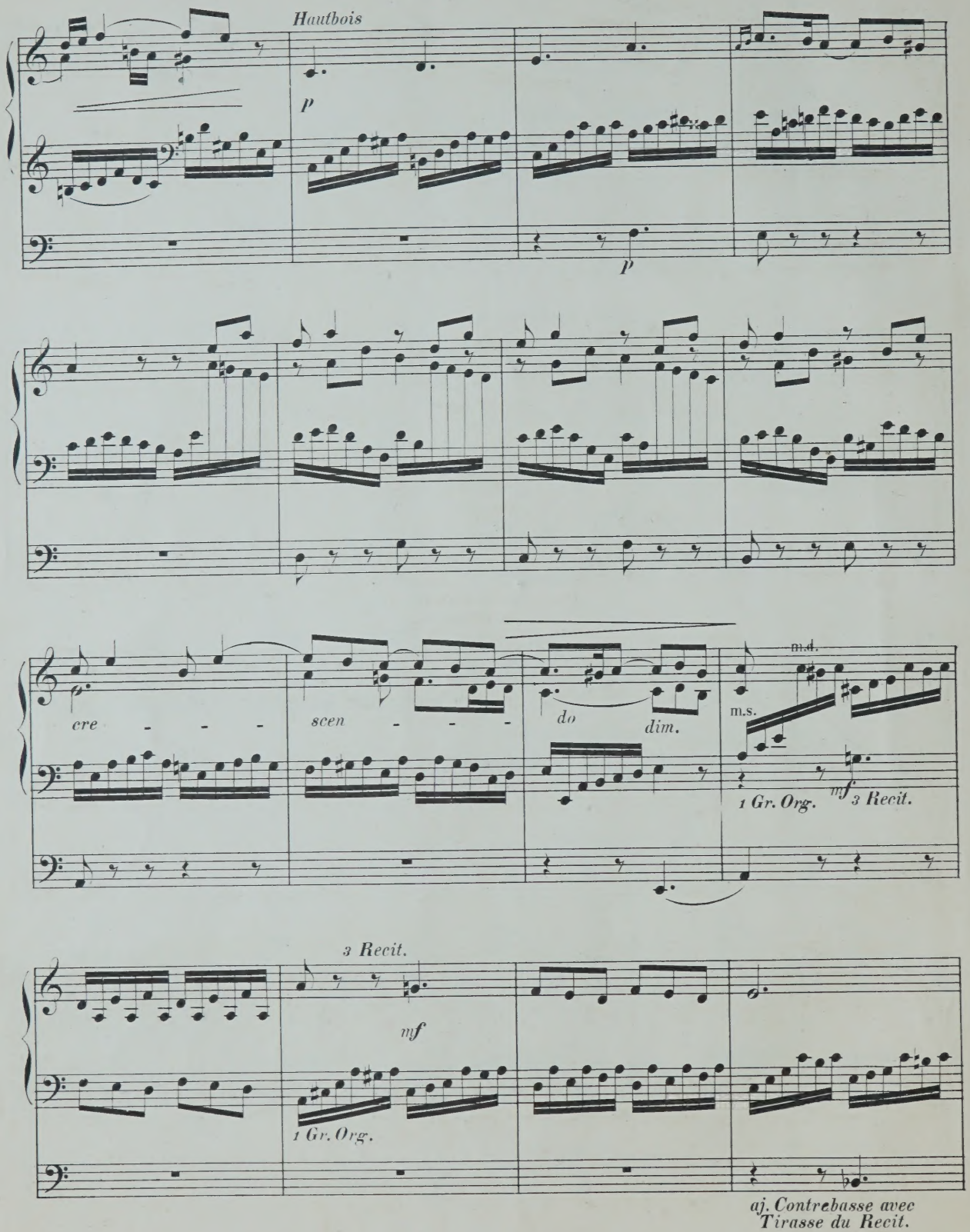

Hautbois
p
cre - - - -
scen - - - -

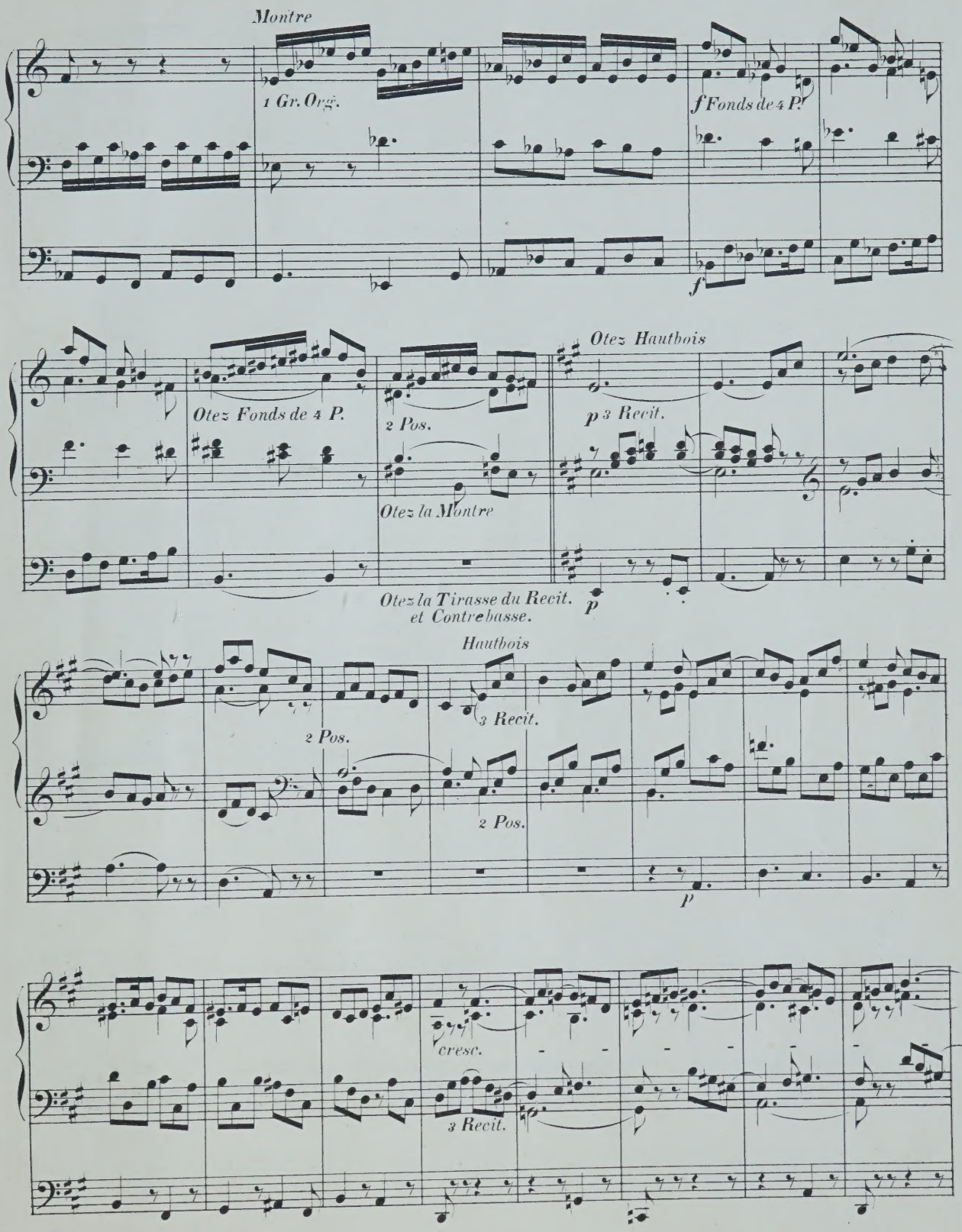

do - - dim.
m.s.
m.d.
1 Gr. Org.
mf 3 Recit.
3 Recit.
mf
1 Gr. Org.
Montre
1 Gr. Org.
aj. Contrebasse
avec Tirasse du Recit.
un poco rit.
Otez la montre
Otez Hautbois
a tempo
3 Rec. p
Otez la Tirasse
et Contrabasse
p

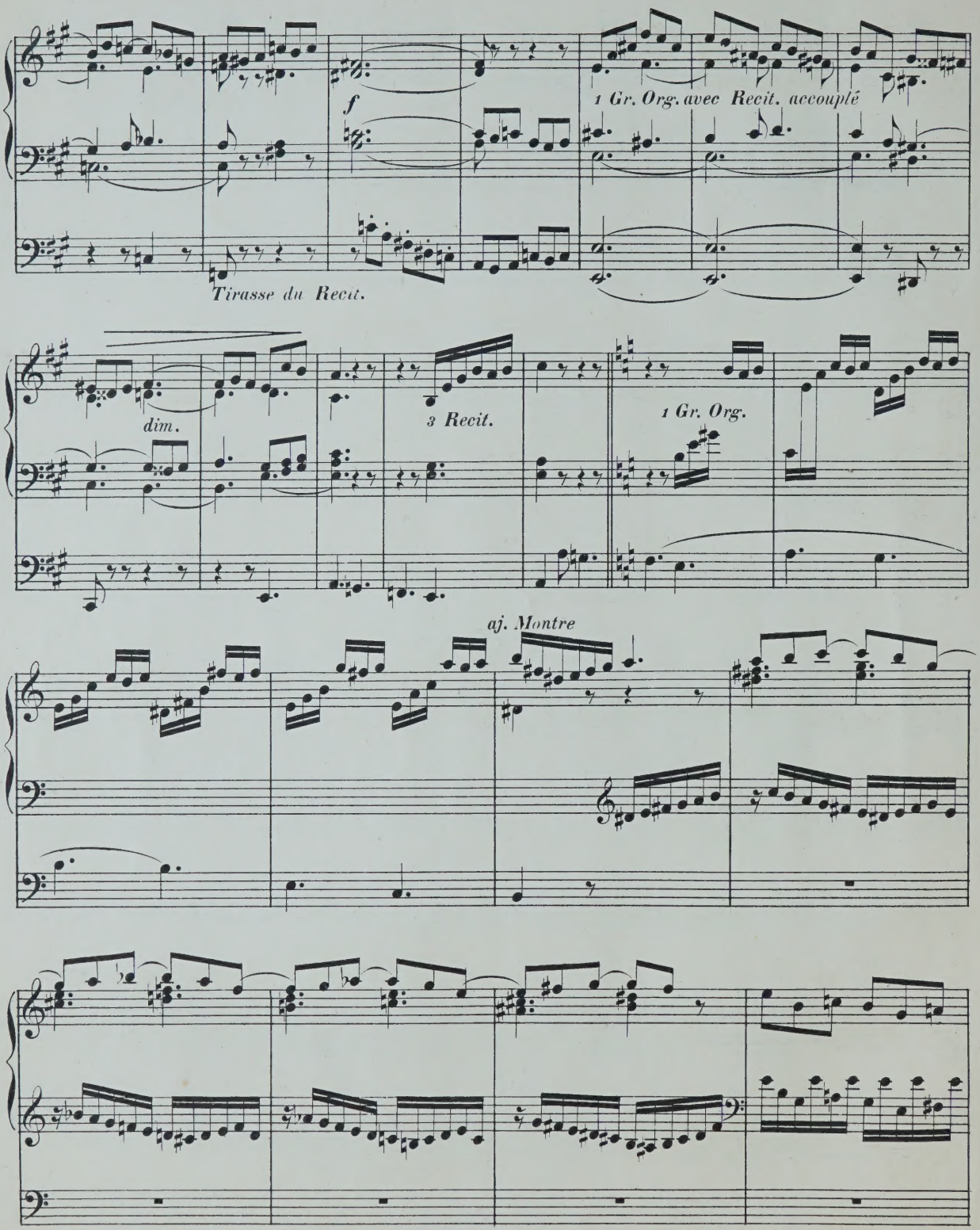

3 Recit.
Hautbois
2 Pos.
2 Pos.
p cresc.
3 Recit.
f
1 Gr. Org. avec
Tirasse du Recit.
le Rect. accouplé.
dimin.
3 Recit.

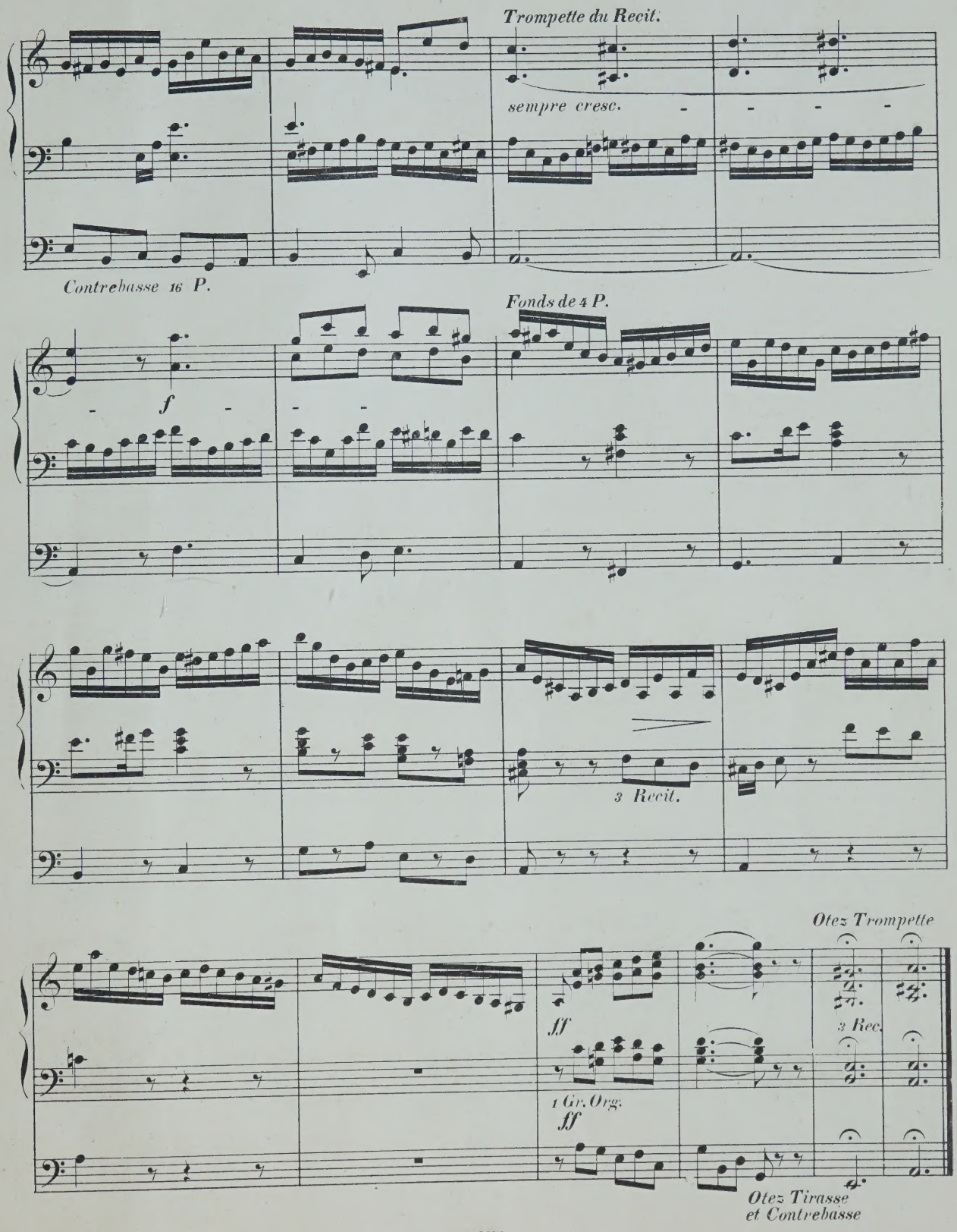

1 Gr. Org.
p
f
f
un poco rallentando
Otez Hautbois
2 Pos.
3 Recit.
dimin.
Otez accoupl. au G. Org.
2 Pos.
p
Otez la Tirasse du Recit.
a tempo
mf
2 Pos.
p



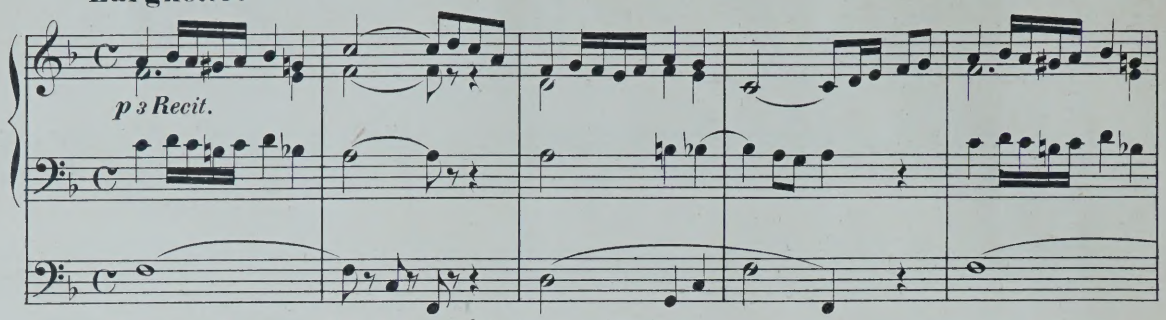
aj. Contrebasse avec Tirasse du Recit.


Montre
1 Gr. Orgue.
f Fonds de 4 P.
f
Otez Fonds de 4 P.
2 Pos.
Otez la Montre
Otez Hautbois
p 3 Recit.
p
Otez la Tirasse du Recit.
et Contrebasse.
Hautbois
3 Recit.
2 Pos.
2 Pos.
p
cresc.
3 Recit.

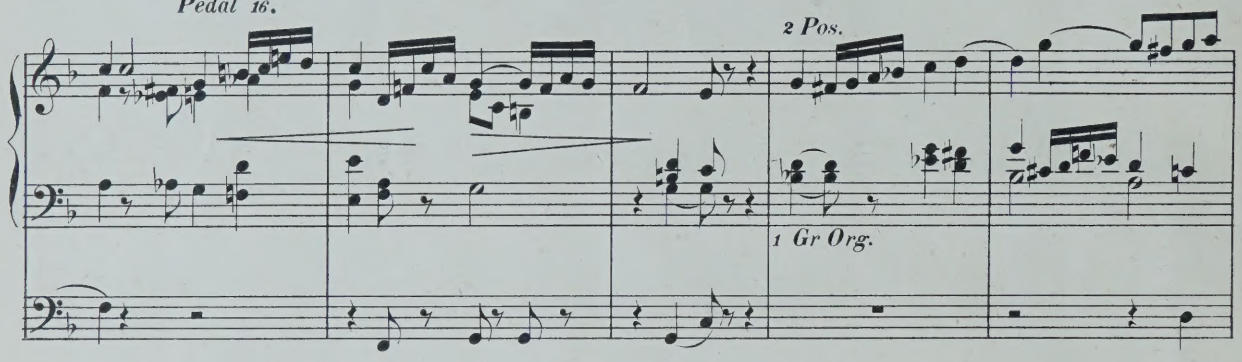

f
1 Gr. Org. avec Recit. accouplé
Tirasse du Recit.
dim.
3 Recit.
1 Gr. Org.
aj. Montre

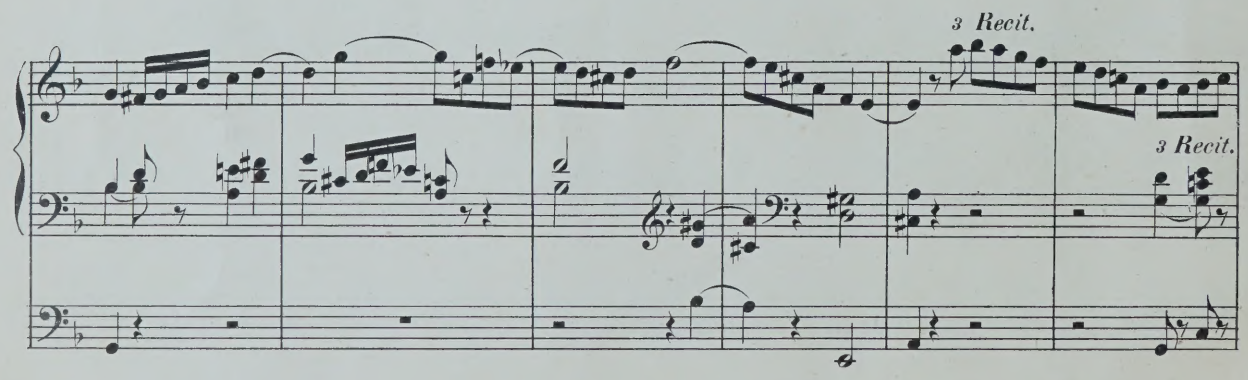

Trompette du Recit.
sempre cresc.
Contrebasse 16 P.
Fonds de 4 P.
f
3 Recit.
Otez Trompette
ff
3 Rec.
1 Gr. Org.
ff
Otez Tirasse
et Contrebasse

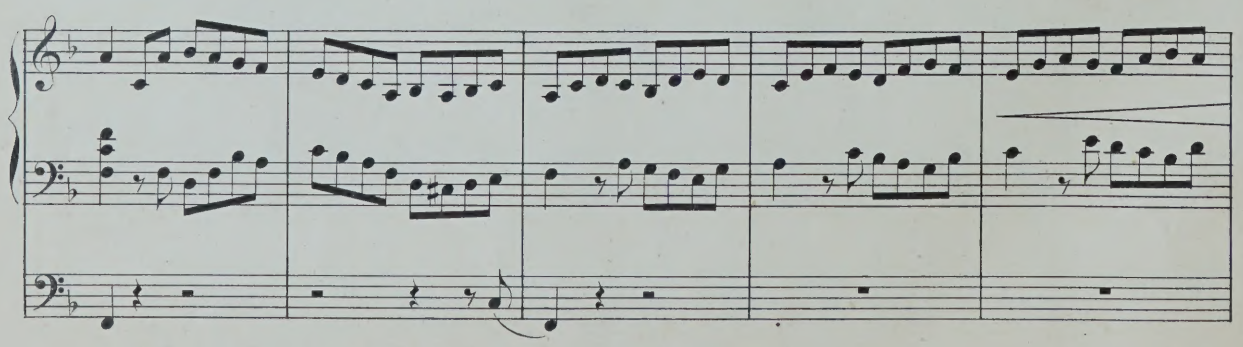
Larghetto.

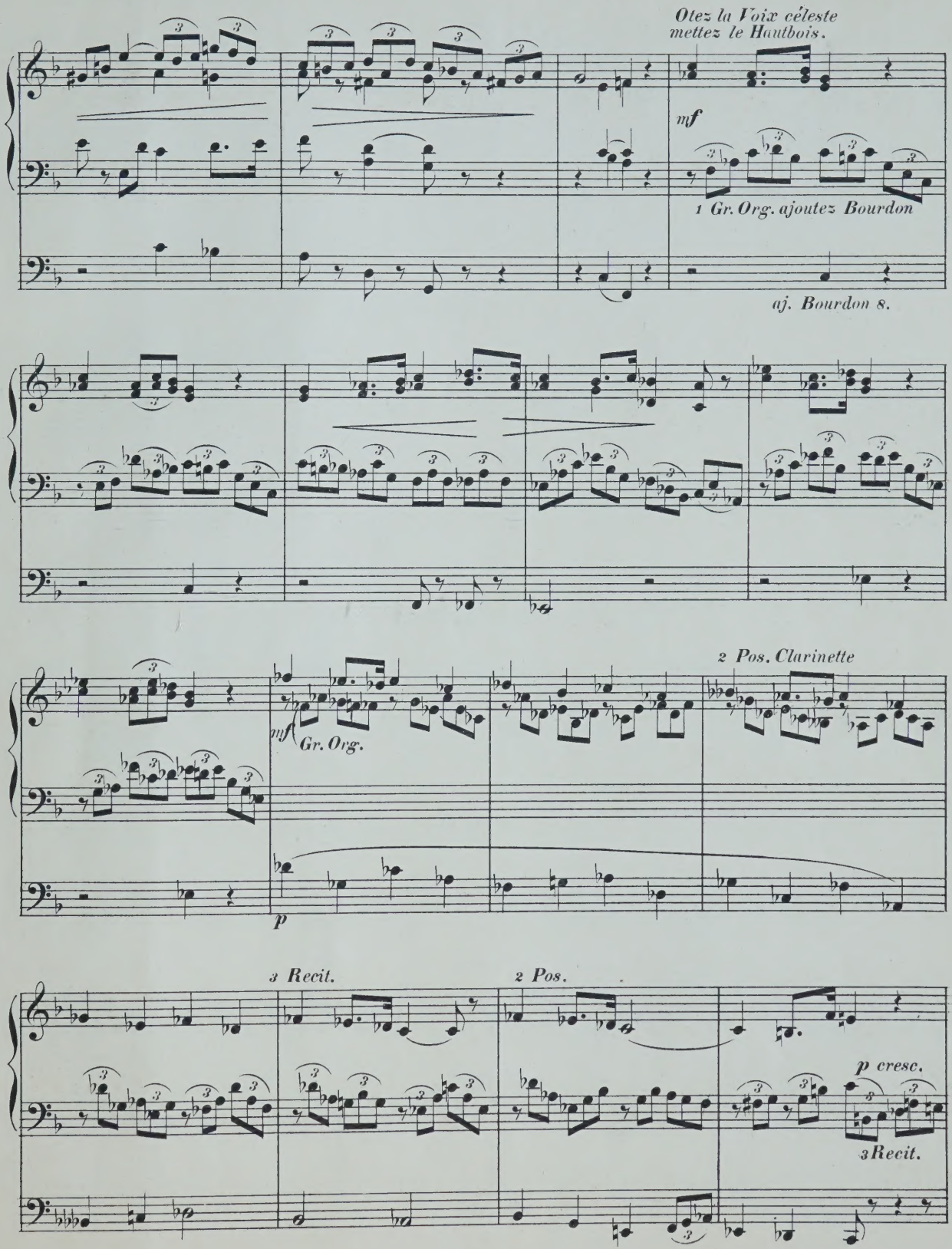


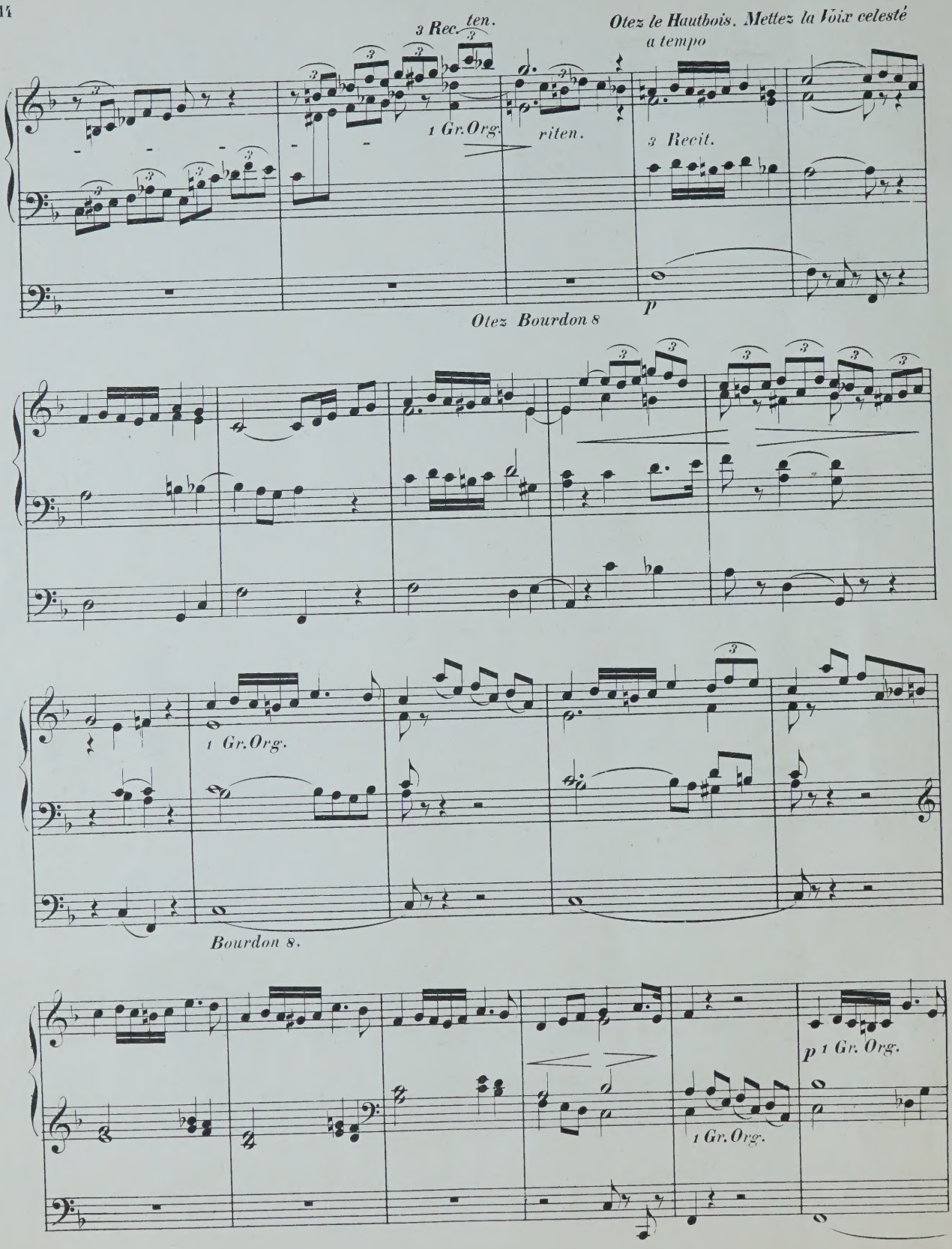
3. Clavier — Recit. — Voix celeste (Hautbois préparé.)
2. Clavier — Posit. — Bourdon (Clarinette préparé.)
1. Clavier — Gr Org. — Salicional.
Pedal 16.

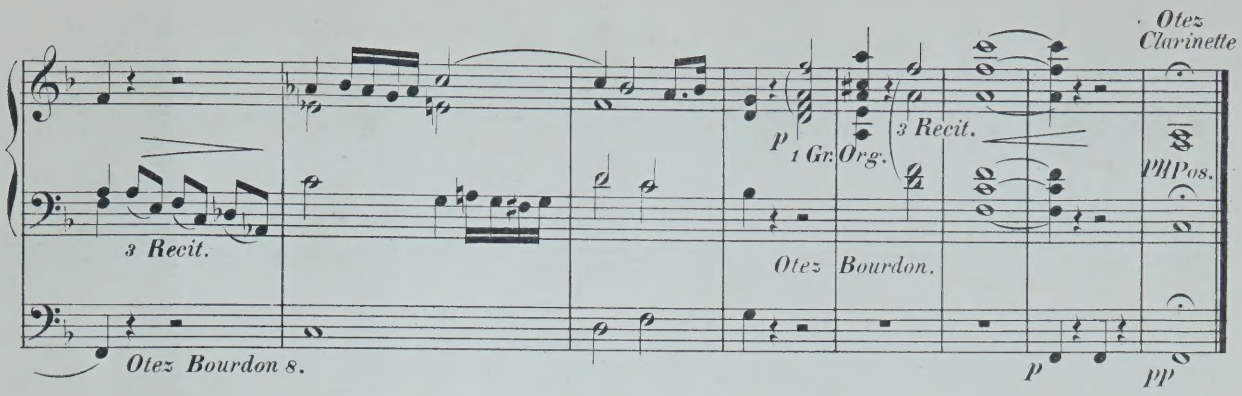






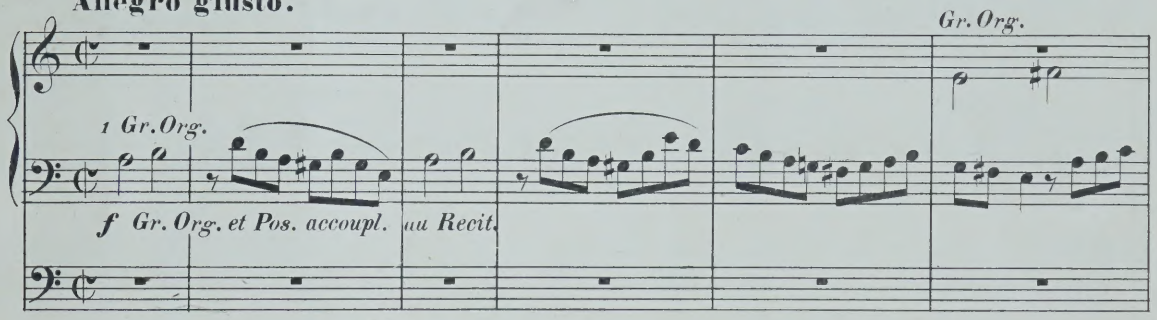

Otez la Voix céleste
mettez le Hautbois.
mf
1 Gr. Org. ajoutez Bourdon
aj. Bourdon 8.
2 Pos. Clarinette
mf
Gr. Org.
p
3 Recit.
2 Pos.
p cresc.
3 Recit.


3 Rec. ten.
Otez le Hautbois. Mettez la Voix celesté
a tempo
1 Gr.Org.
riten.
3 Recit.
p
Otez Bourdon 8
1 Gr.Org.
Bourdon 8.
p 1 Gr. Org.
1 Gr.Org.

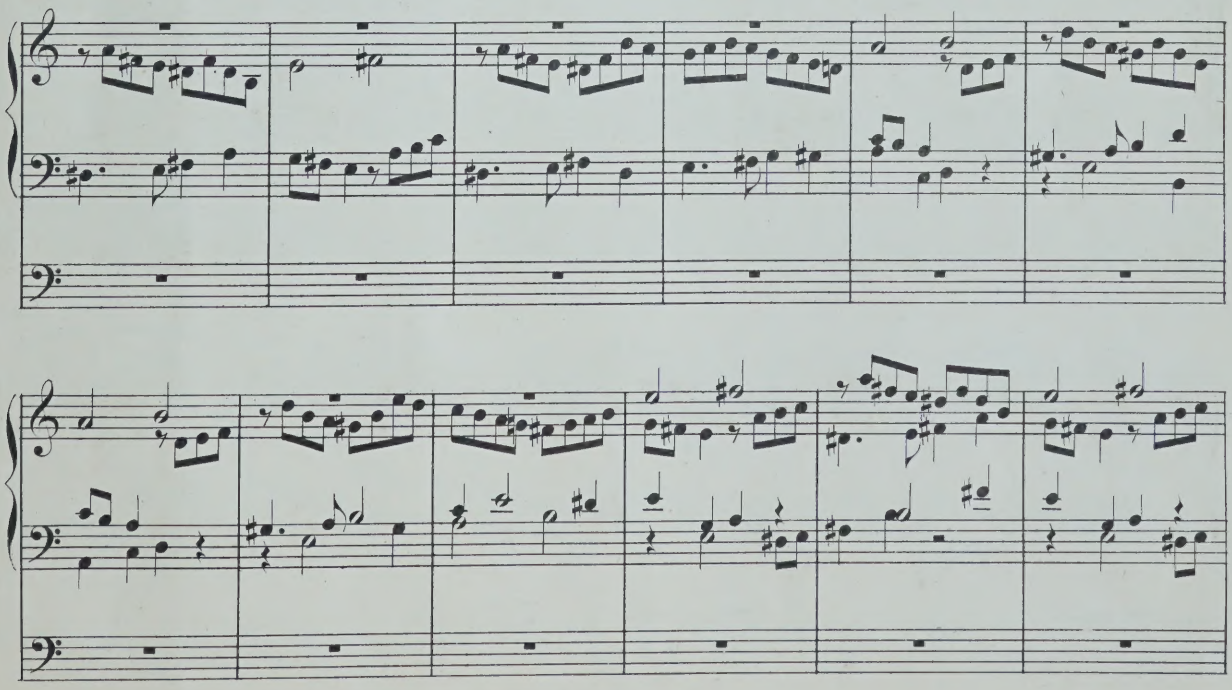


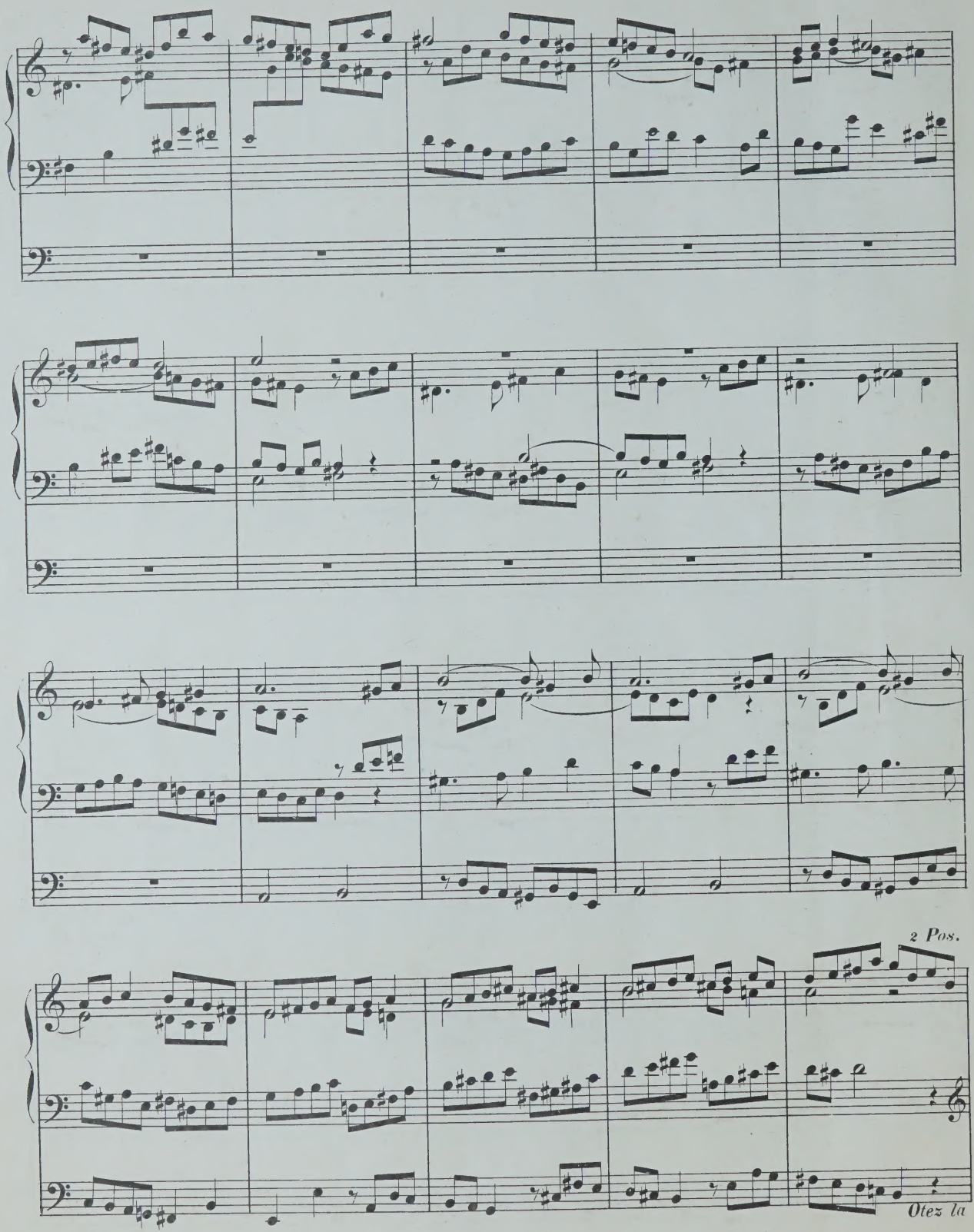
FUGA.

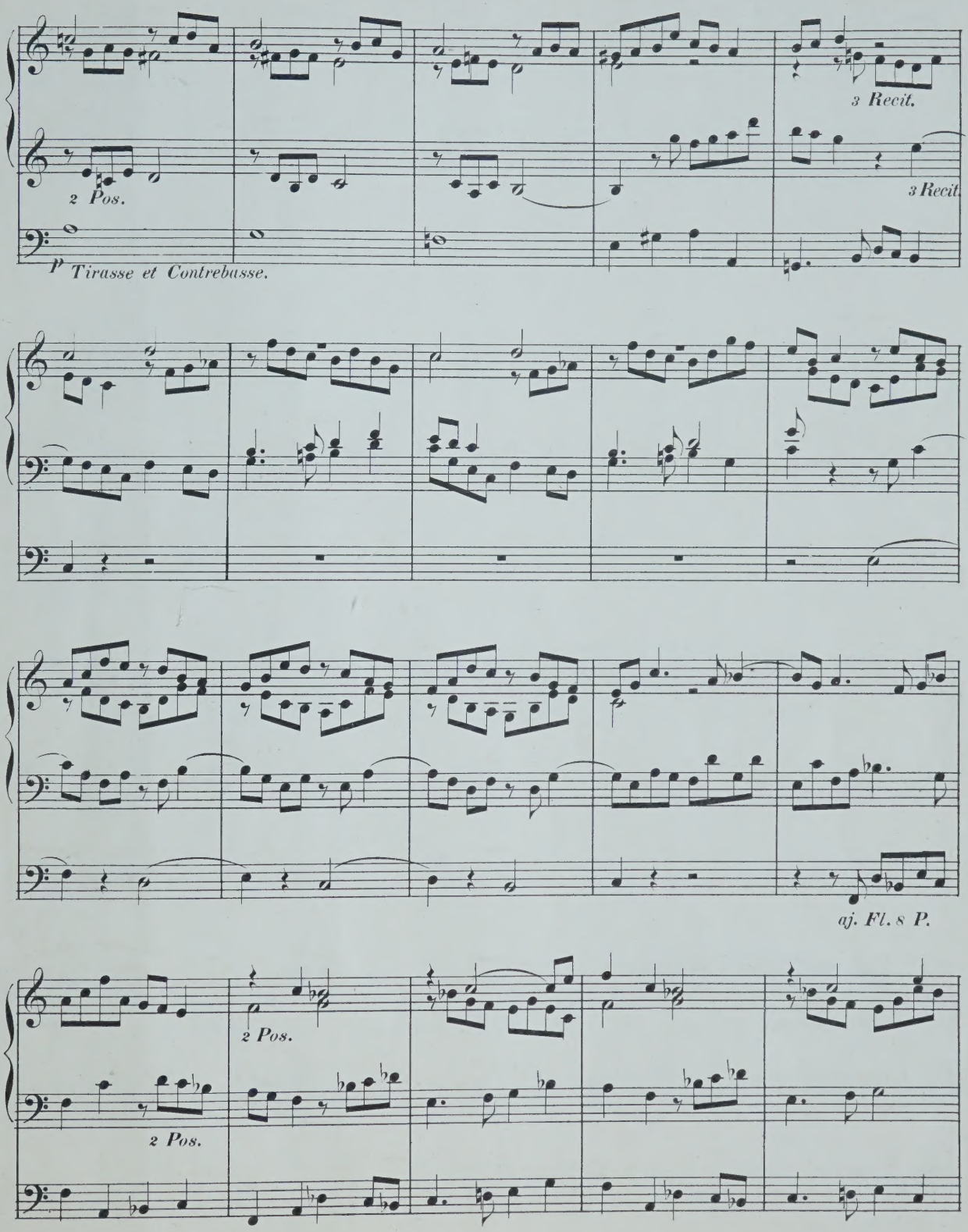
Allegro giusto.

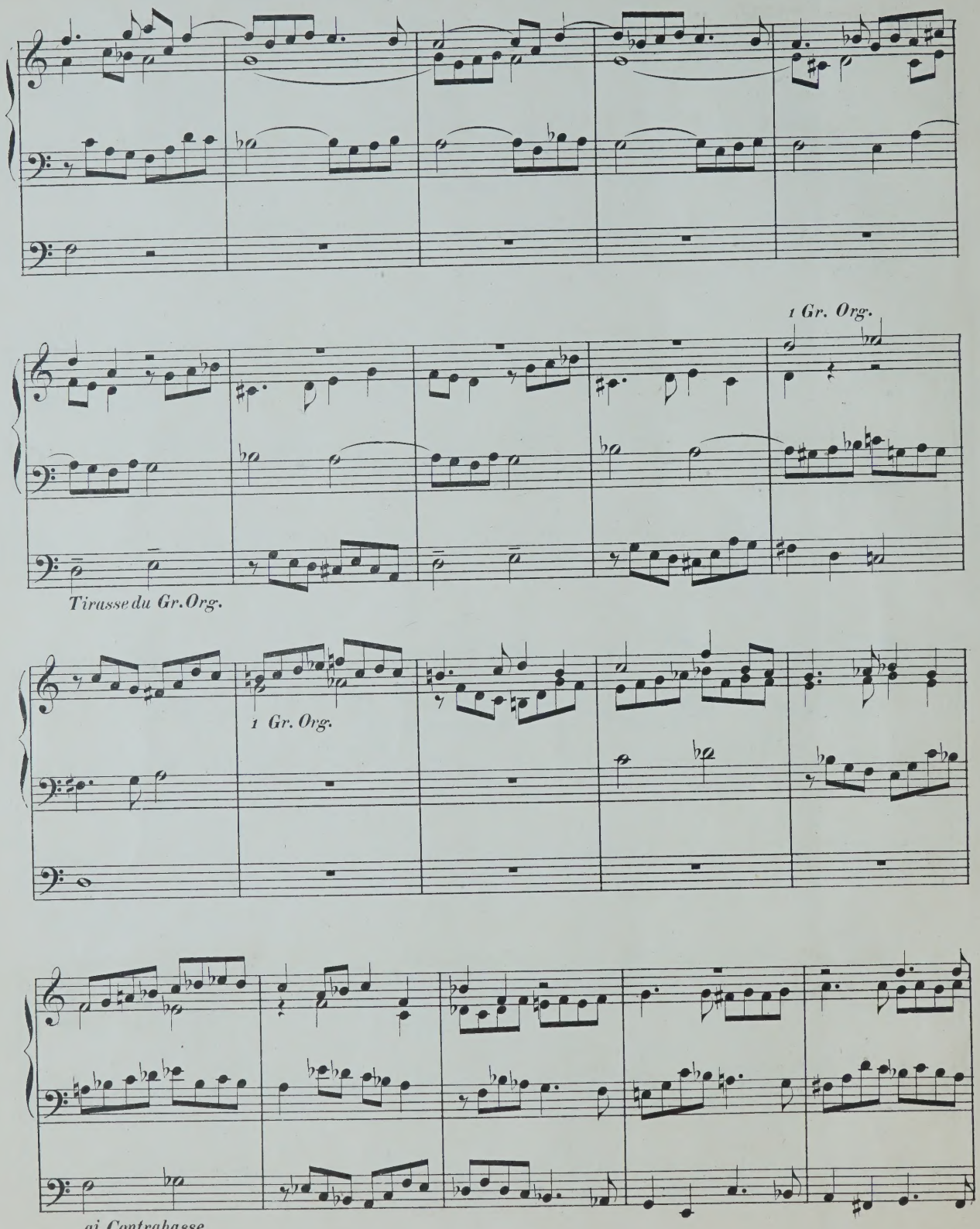


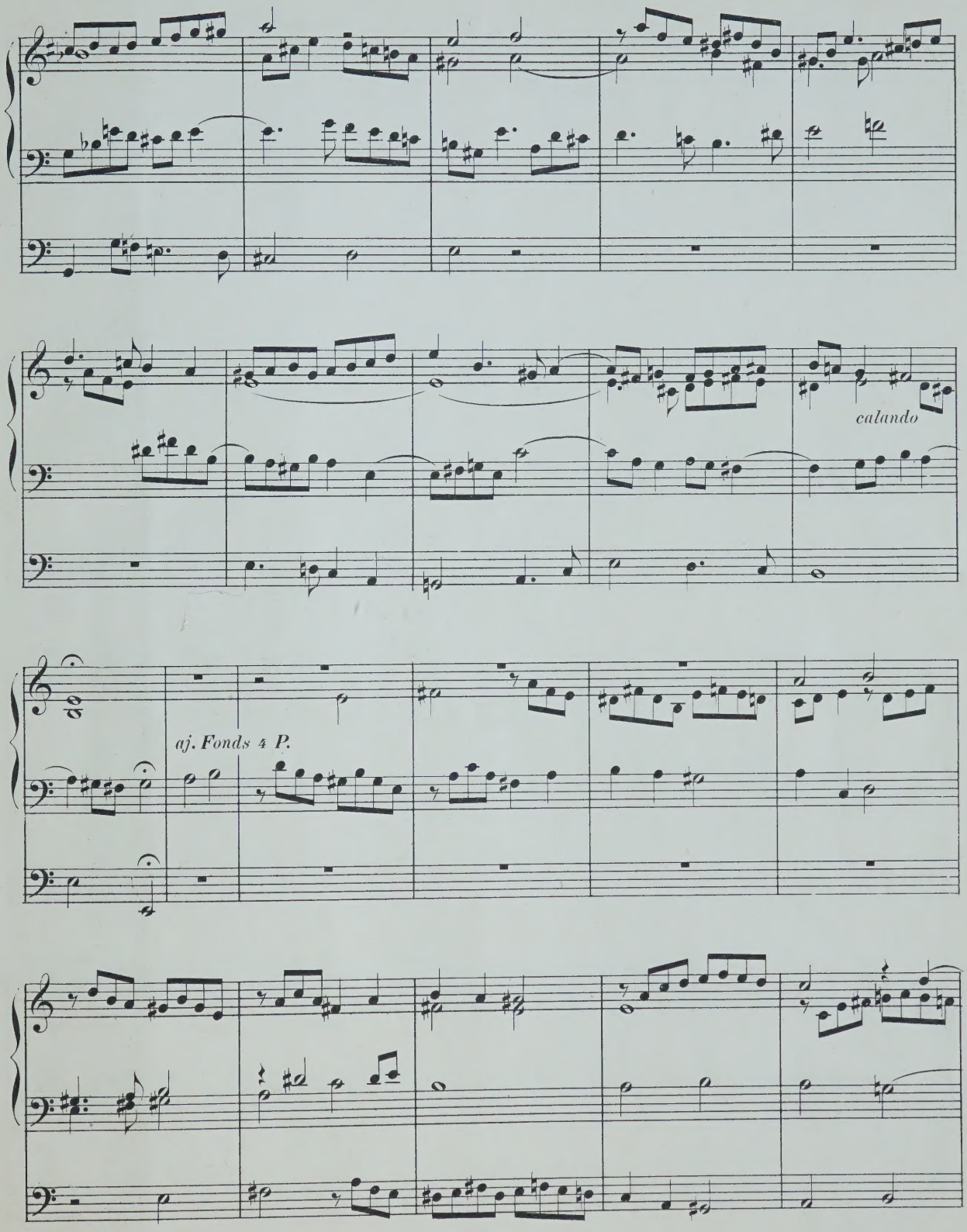
3. Clavier — Recit. — Hautbois et Fonds de 8 et 4 P. (boite fermée)
2. Clavier — Posit. — Fonds de 8 et P.
1. Clavier — Gr. Org. — Fonds de 8 P.
Pedale ——— Contrebasse et Bourdon 16 et 8 P. avec Tirasse au Gr. Org.

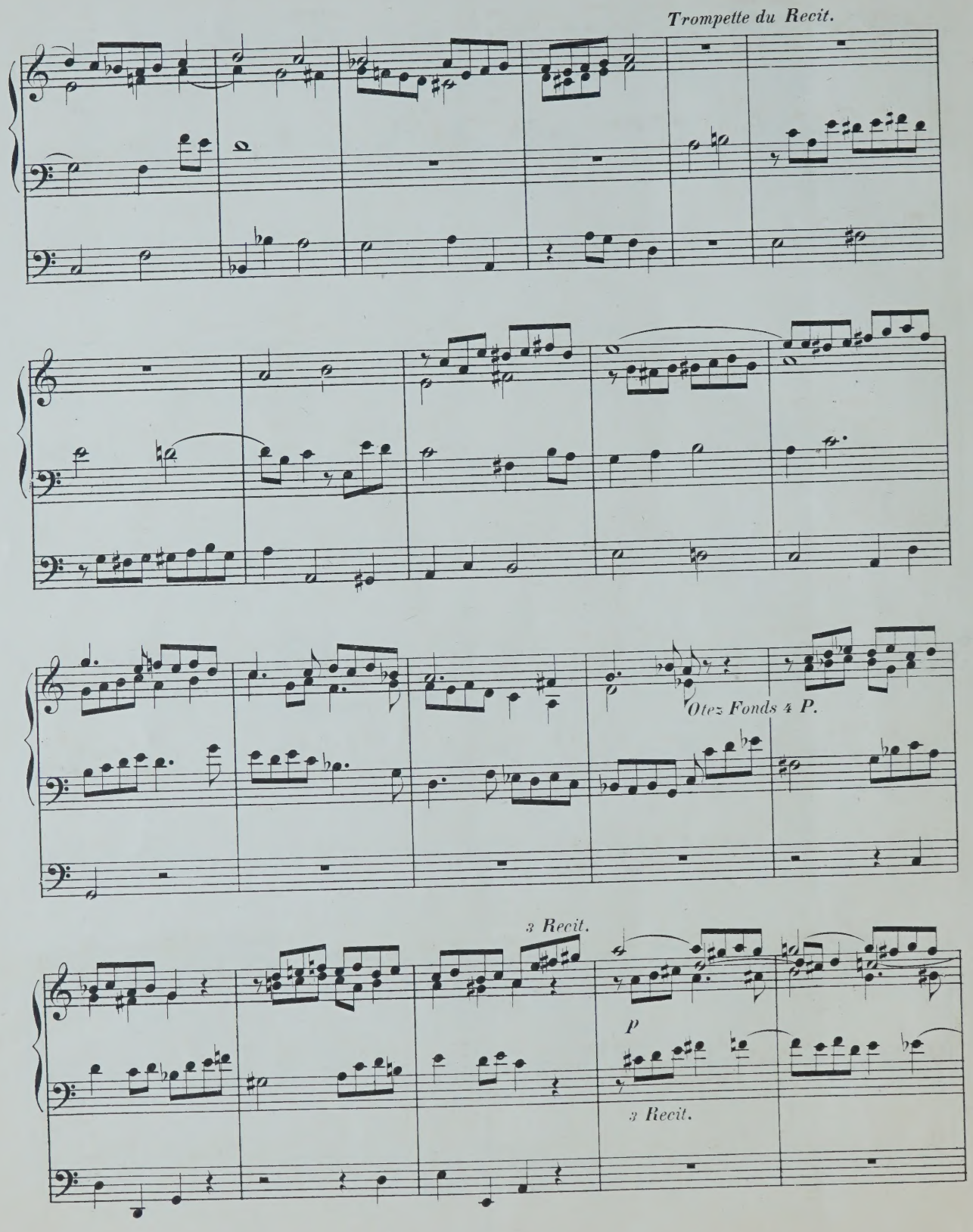


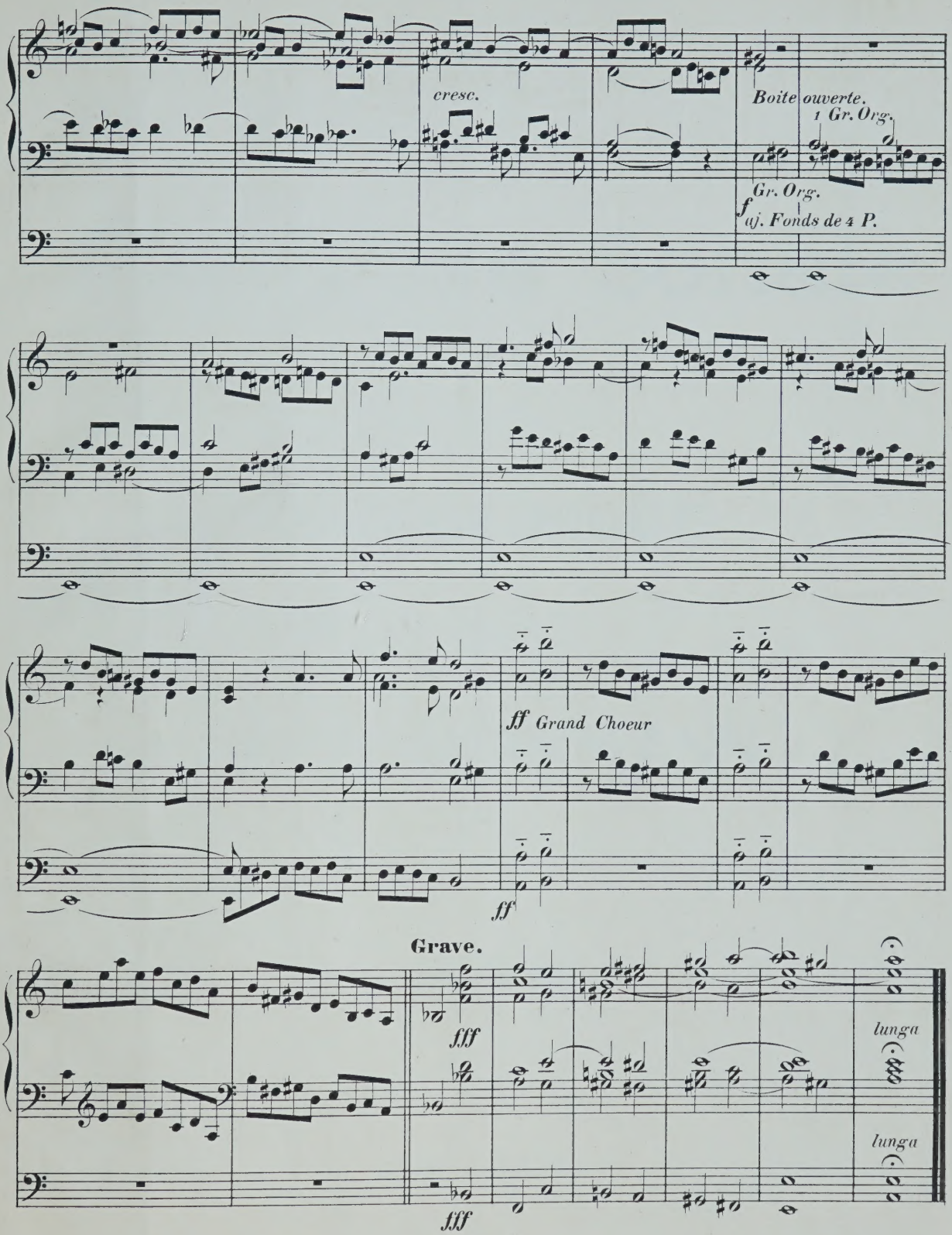

2 Pos.
Otez la


3 Recit.
2 Pos.
3 Recit.
P Tirasse et Contrebasse.
aj. Fl. 8 P.
2 Pos.
2 Pos.


1 Gr. Org.
Tirasse du Gr. Org.
1 Gr. Org.
aj. Contrabasse


calando
aj. Fonds 4 P.


Trompette du Recit.
Otez Fonds 4 P.
3 Recit.
P
3 Recit.


cresc.
Boite ouverte.
1 Gr. Orgue.
Gr. Orgue.
f aj. Fonds de 4 P.
ff Grand Choeur
ff
Grave.
fff
fff
lunga
lunga

A mon Cher Maître Gustave LEFÈVRE

Directeur de l'École Niedermeyer

Première Sonate

pour

GRAND ORGUE

par

A. CLAUSSMANN

Op. 44.

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A mon cher maître Monsieur GUSTAVE LEFÈVRE
Directeur de l'Ecole Niedermeyer

Ière SONATE POUR ORGUE

RÉCIT: Fonds et Anches 8 et 4 (boîte ouverte)
POSITIF: Fonds 8 et 4 (Anches préparées)
GRAND ORGUE: Fonds 8 et 4 (Anches préparées)
PÉDALE: Fonds 16 . 8 . 4 (Anches préparées)
Tous les Claviers accouplés.

A. CLAUSSMANN
Op: 44

I

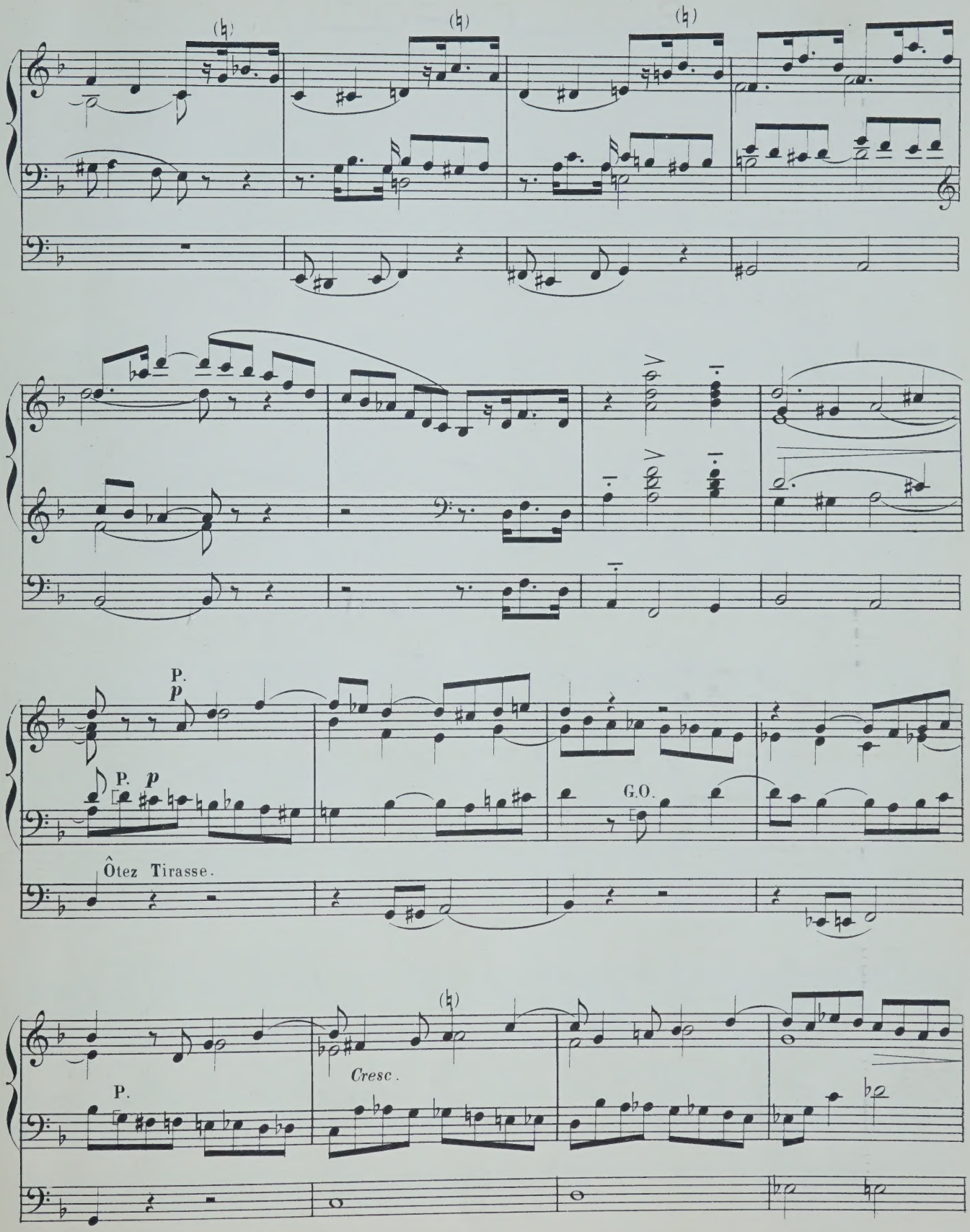
Allegro maestoso.

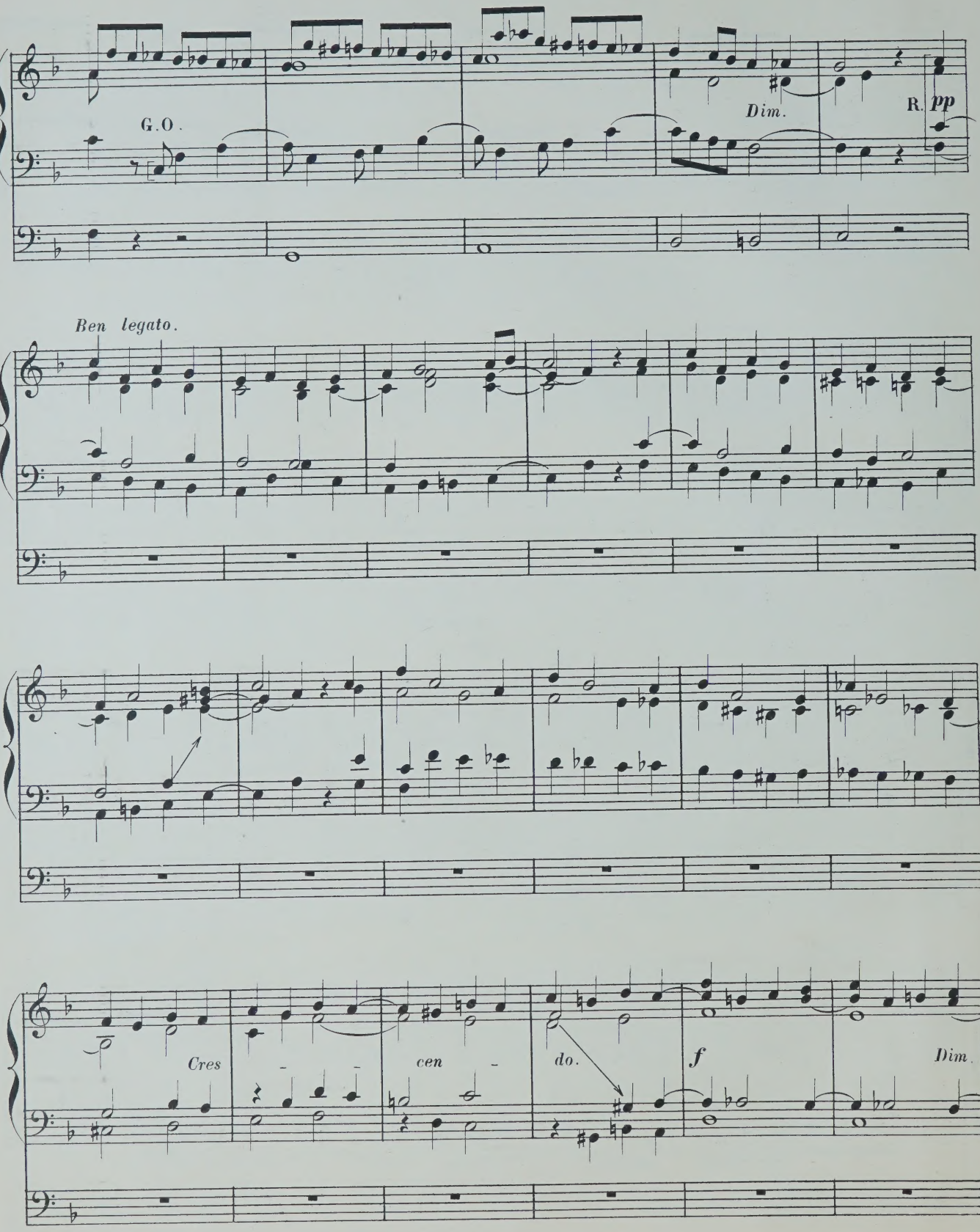
Manuale

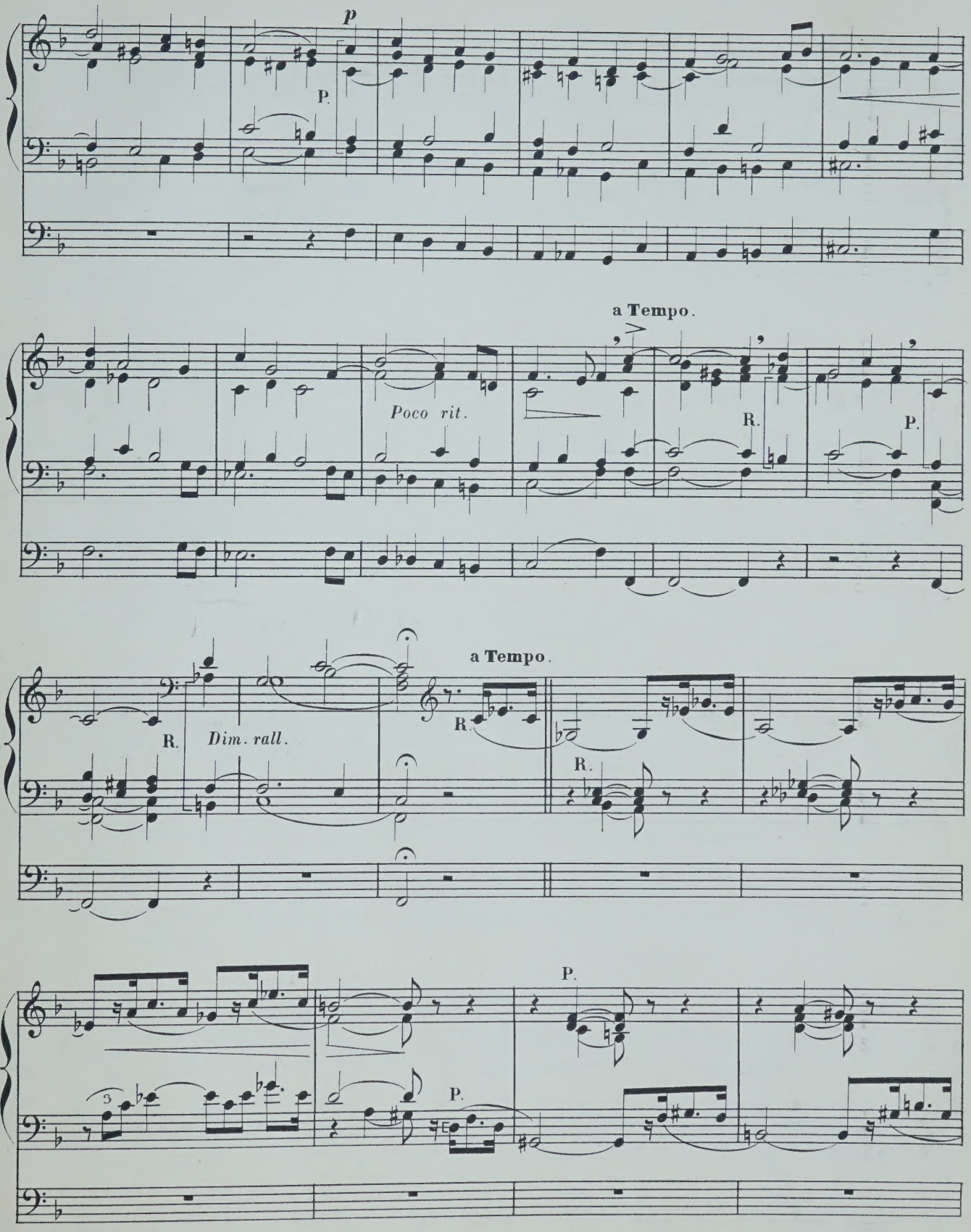
G.O.

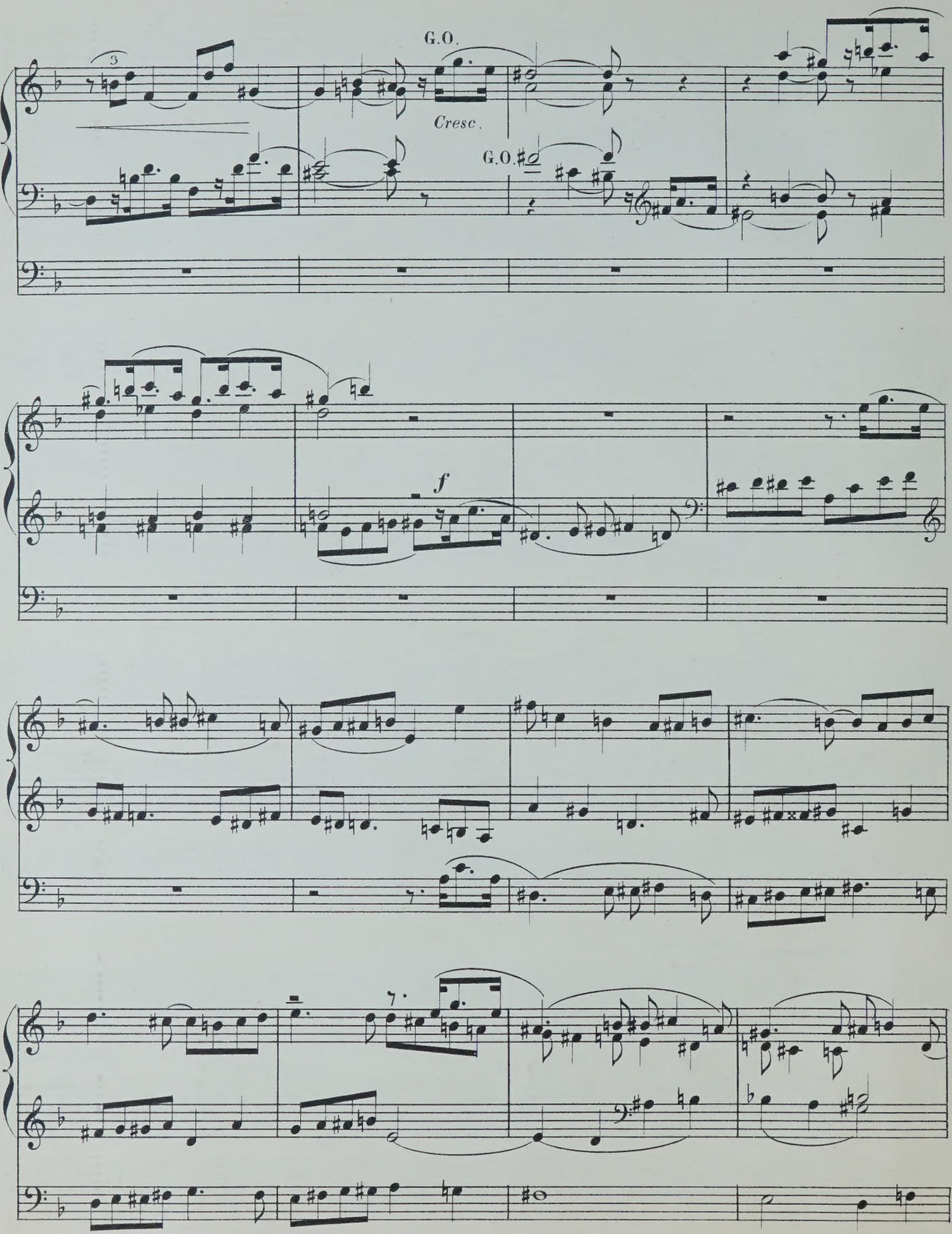
Pédale

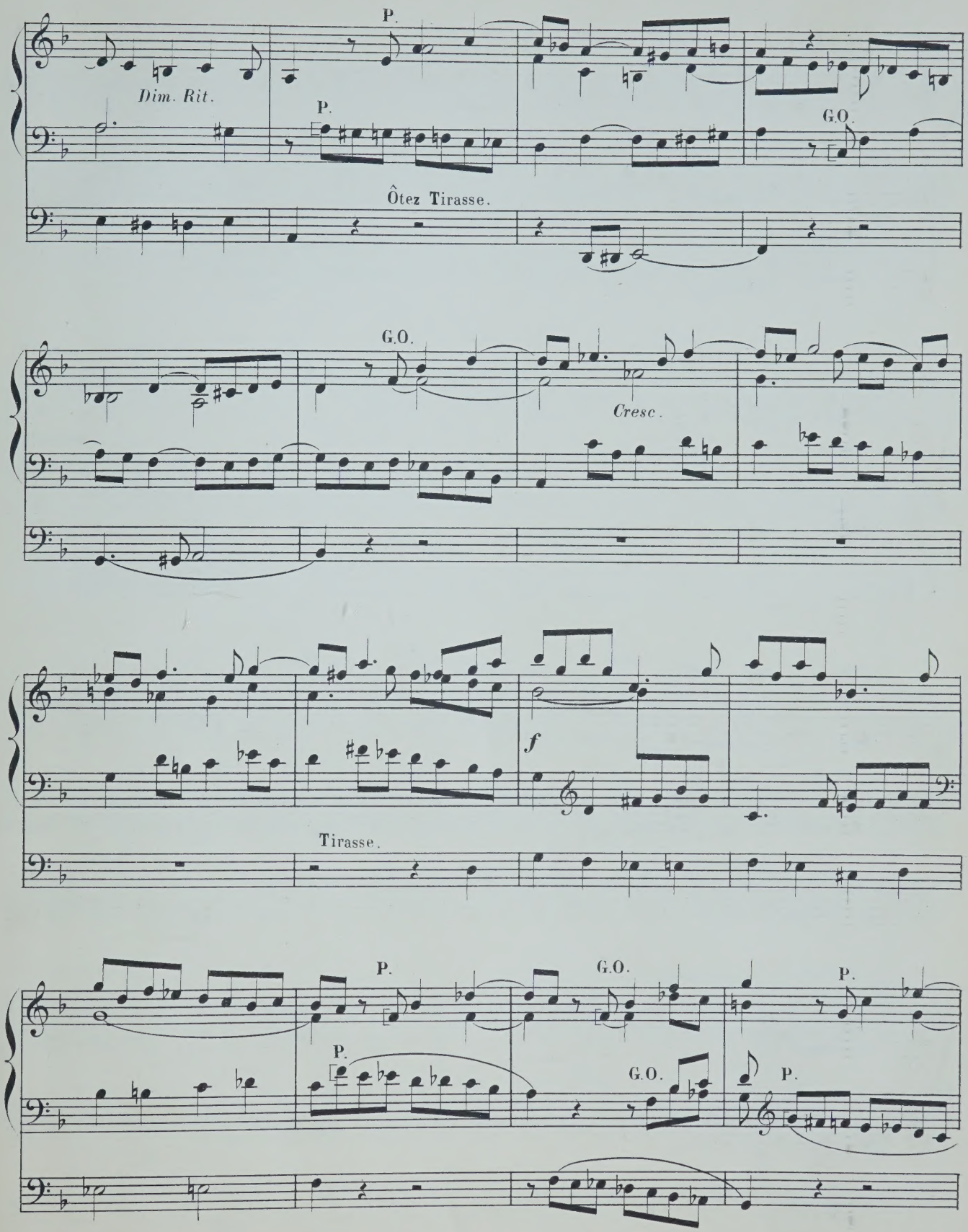
f Tirasse du G.O.

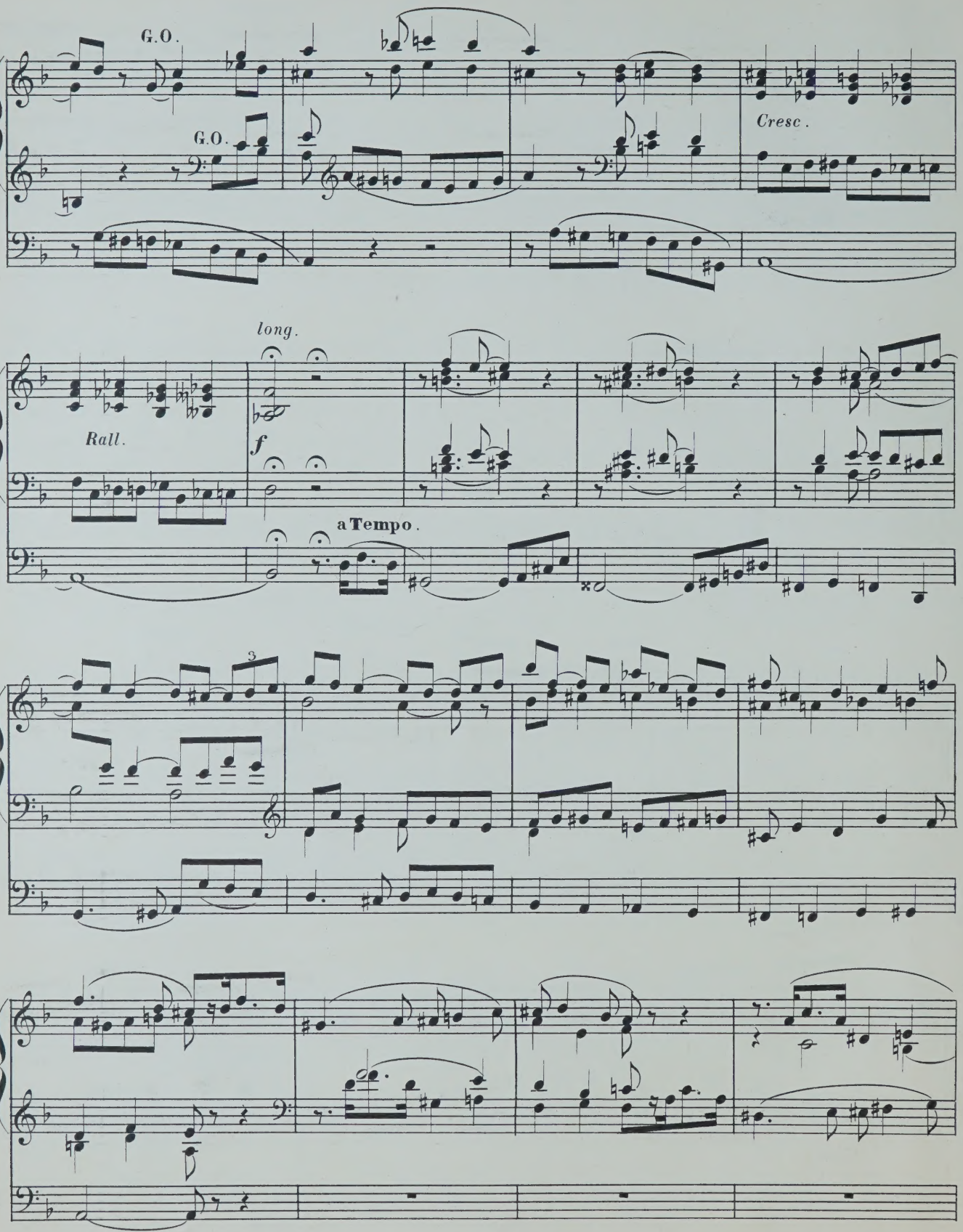

P.
P.
P.
G.O.
Ôtez Tirasse.
P.
Cresc.

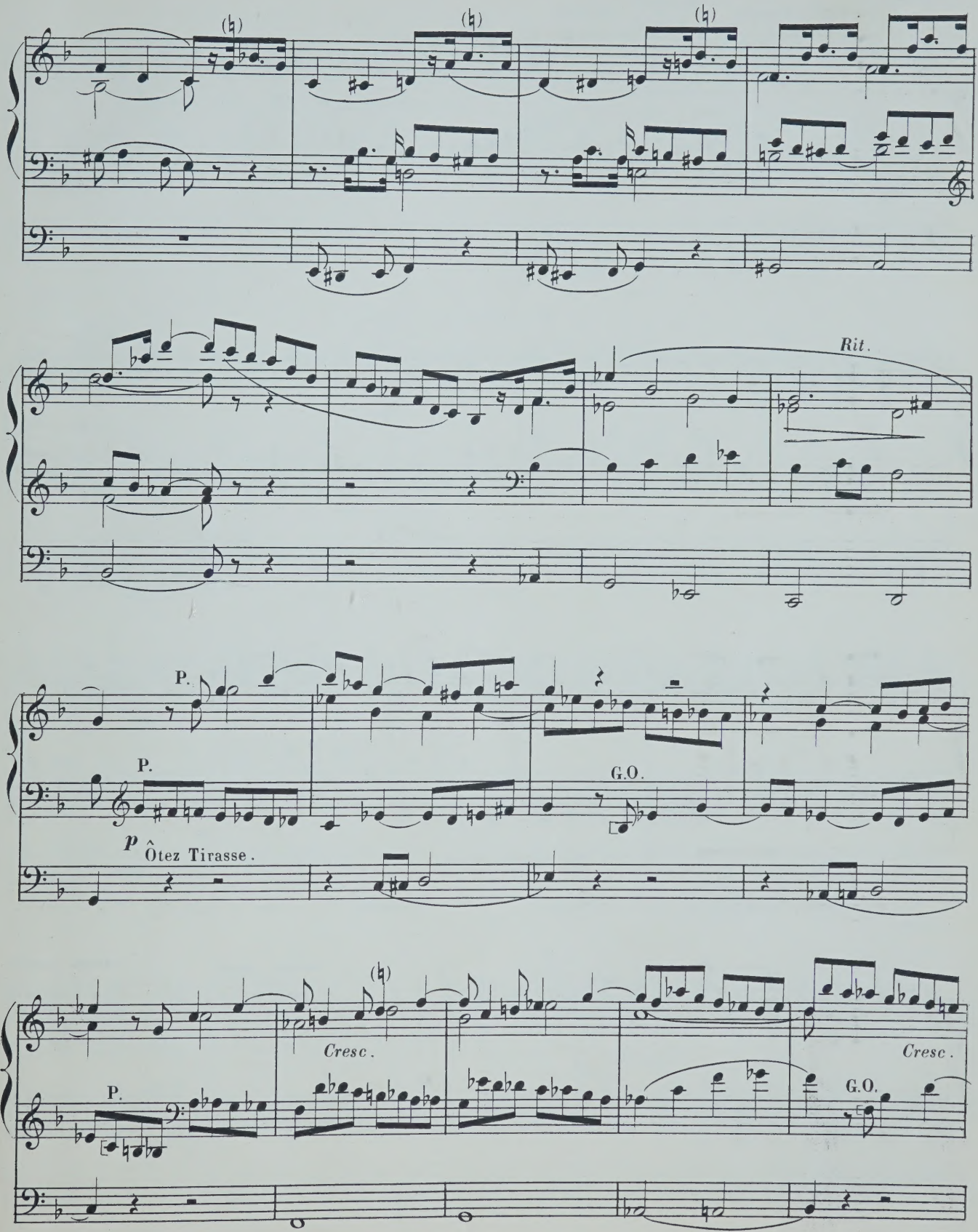

G.O.
Dim.
R.
pp
Ben legato.
Cres - cen - do.
f
Dim.

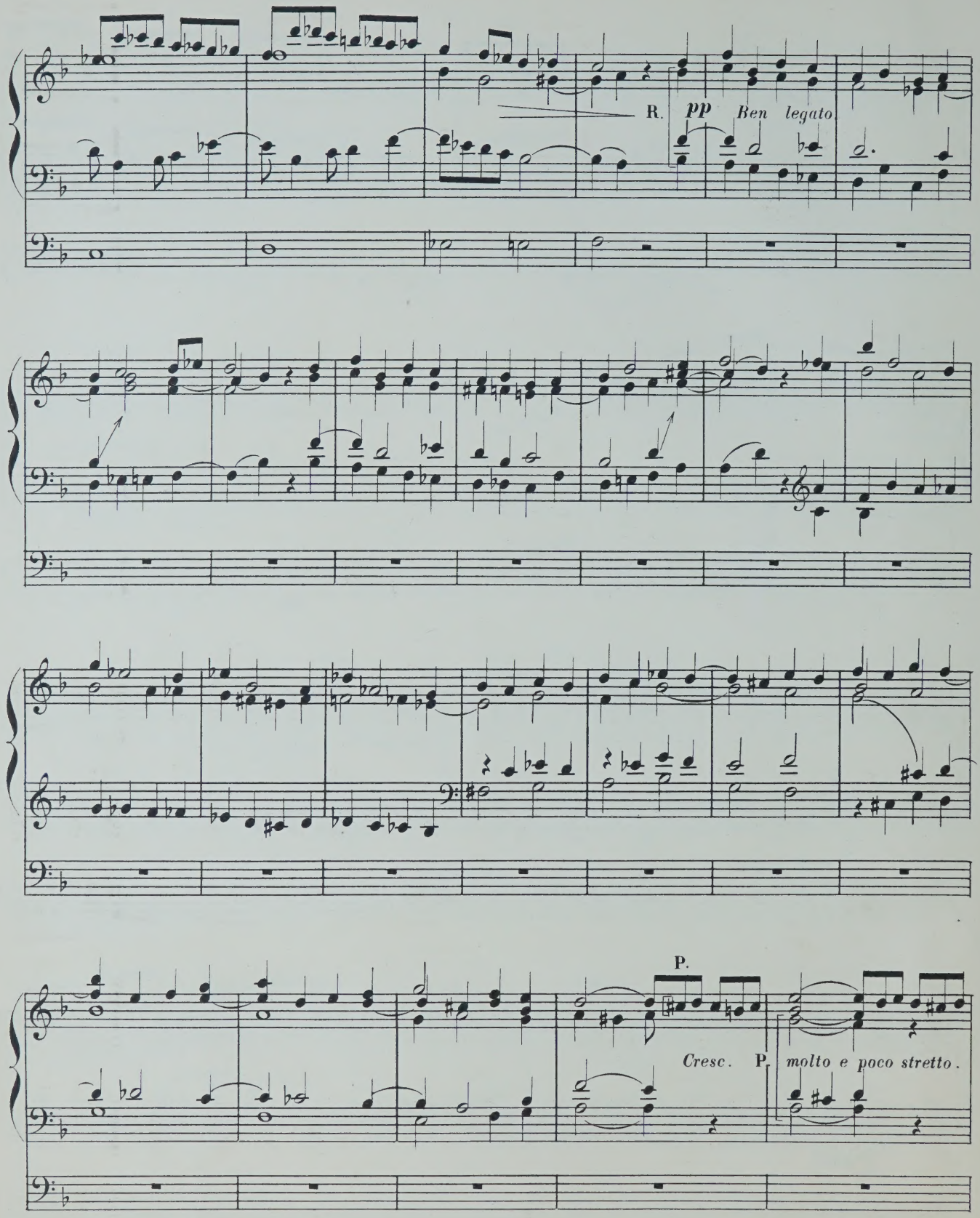

p
P.
a Tempo.
Poco rit.
R.
P.
R.
Dim. rall.
a Tempo.
R.
R.
P.
P.

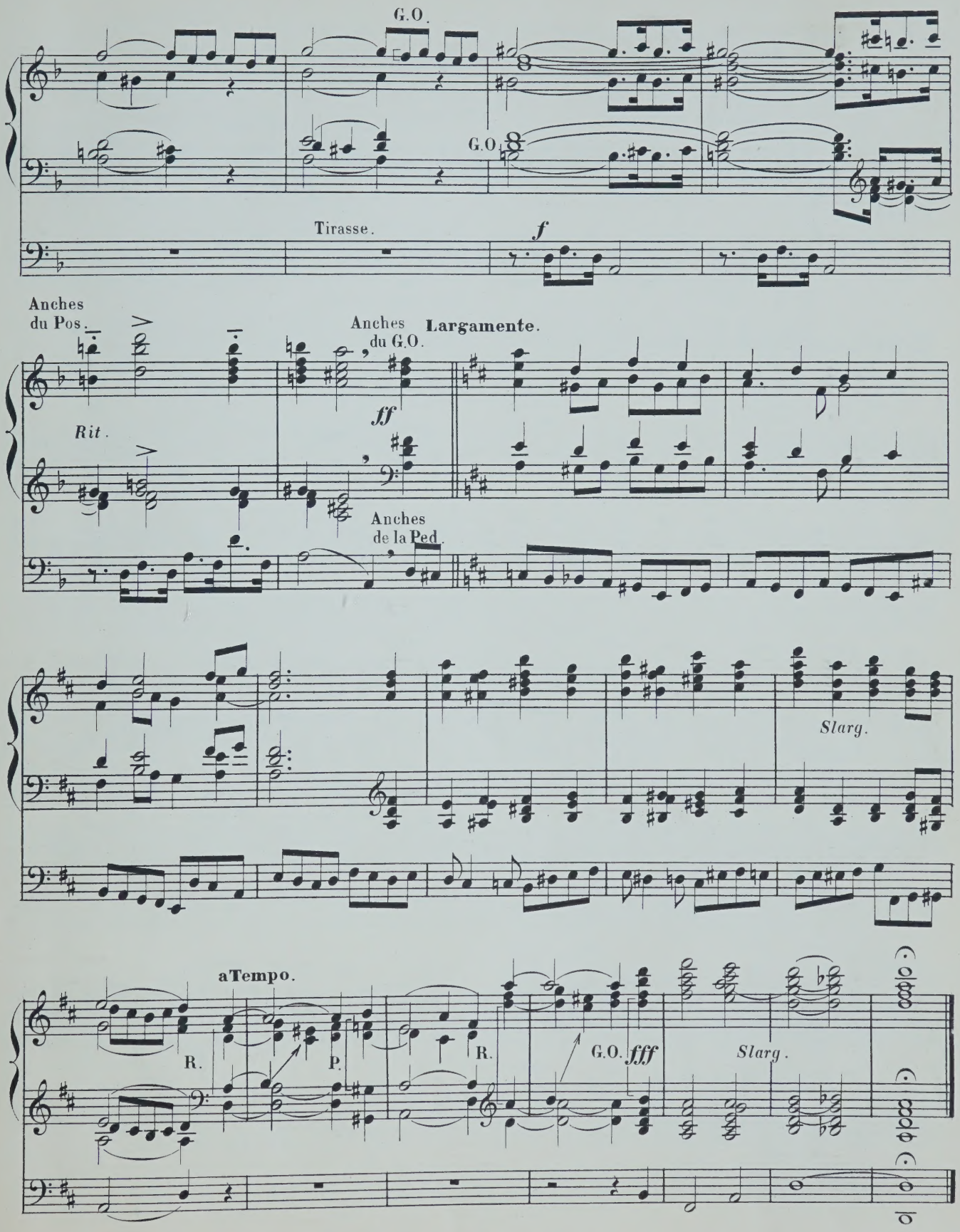

G.O.
Cresc.
G.O.
f


P.
Dim. Rit.
P.
G.O.
Ôtez Tirasse.
G.O.
Cresc.
f
Tirasse.
P.
G.O.
P.
P.
G.O.
P.


G.O.
G.O.
Cresc.
long.
Rall.
f
a Tempo.
3


Rit.
P.
P.
G.O.
p
Ôtez Tirasse.
Cresc.
P.
Cresc.
G.O.

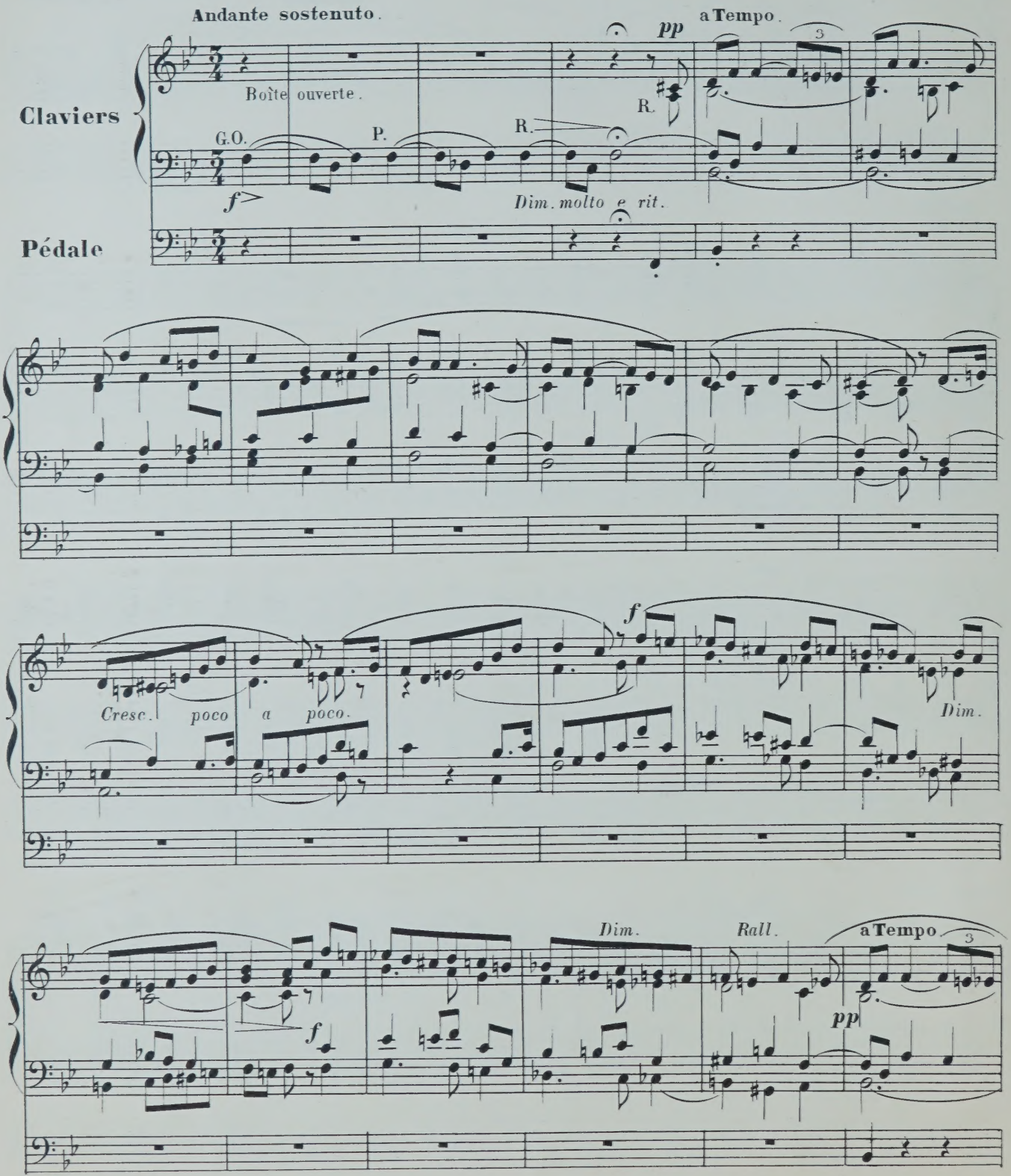

R.
pp
Ben legato.
P.
Cresc.
P.
molto e poco stretto.

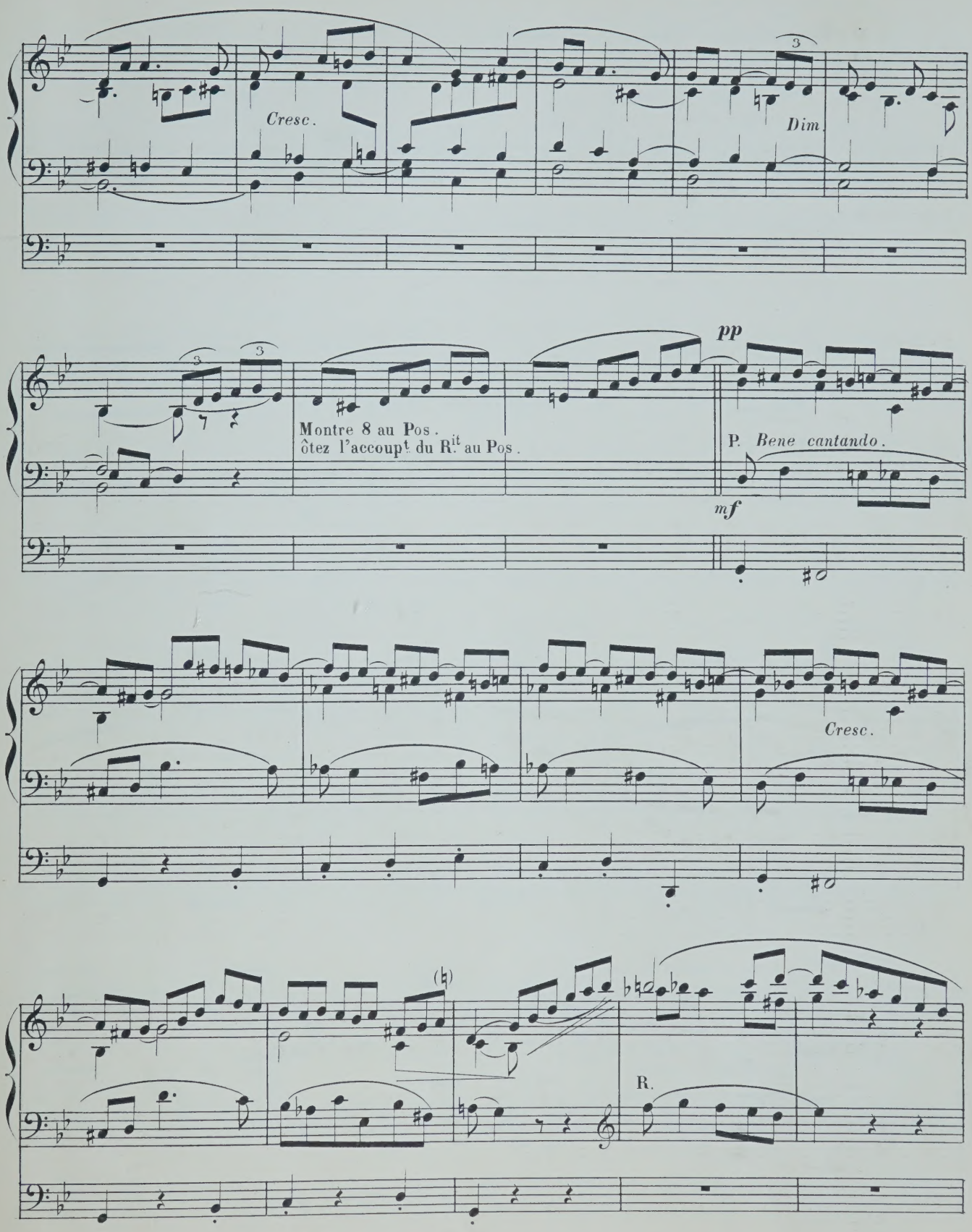

G.O.
G.O.
Tirasse.
f
Anches du Pos.
Anches du G.O.
Largamente.
ff
Rit.
Anches de la Ped.
Slarg.
aTempo.
R.
P.
R.
G.O.
fff
Slarg.

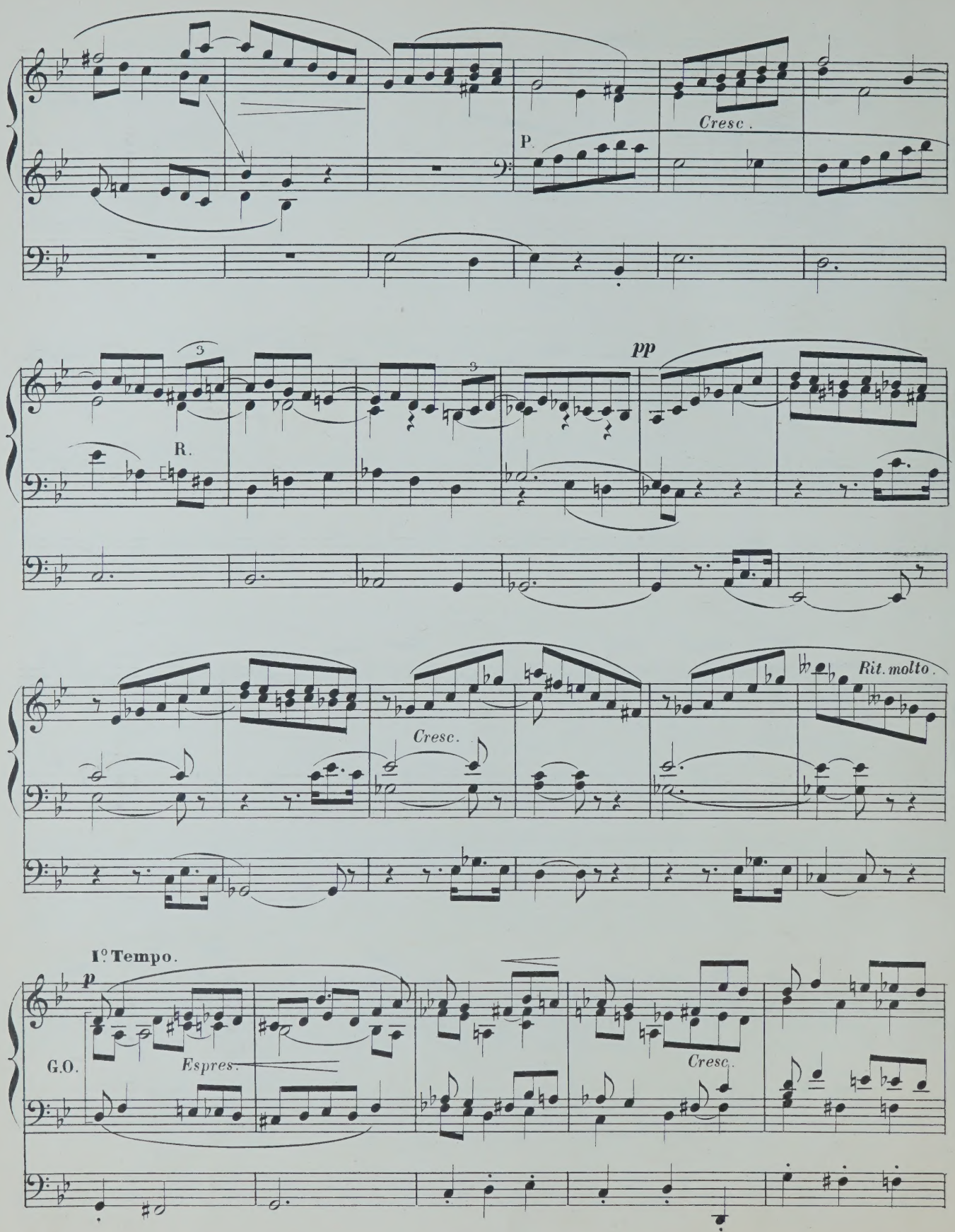
II

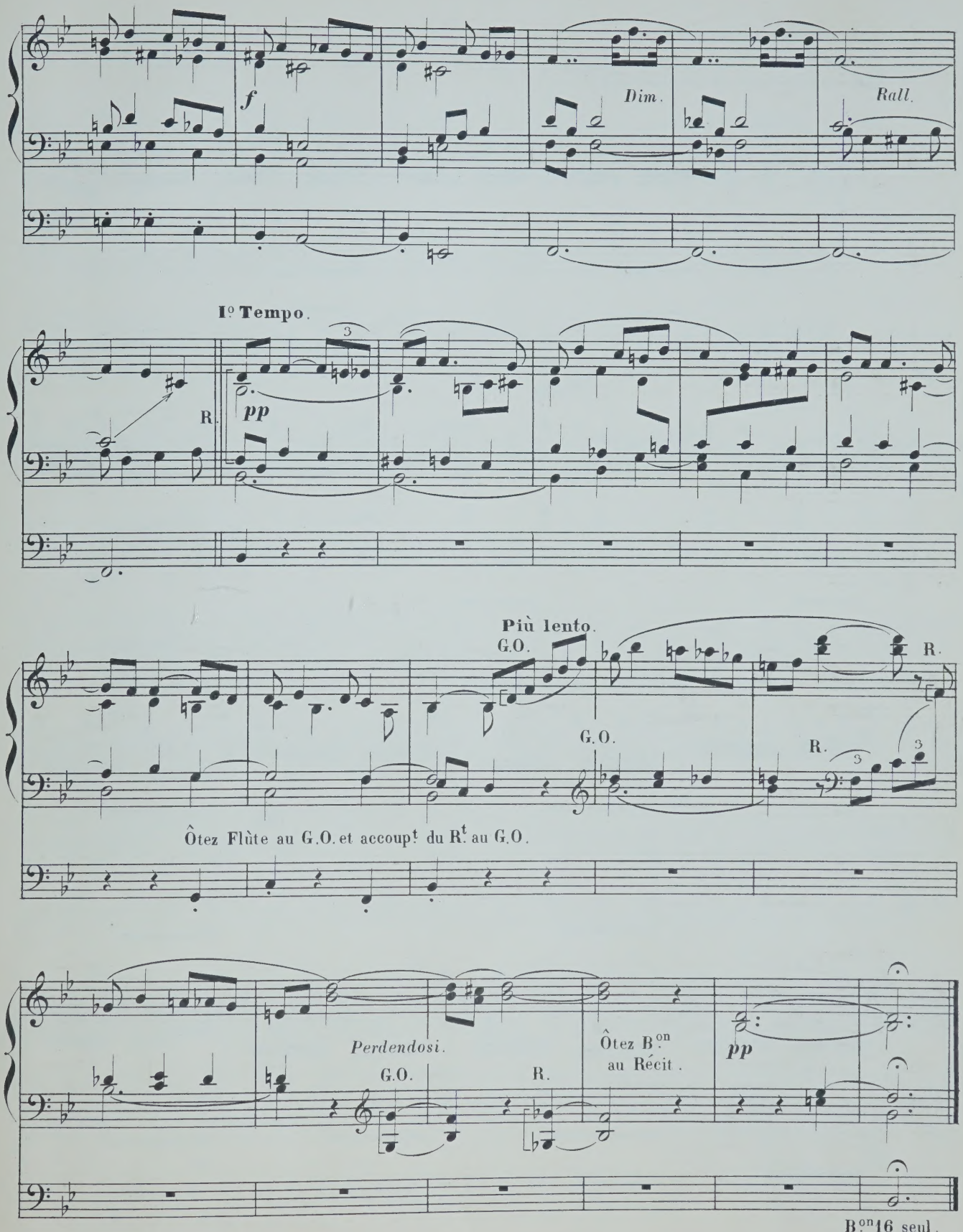
RÉCIT: Bourdon 8, Gambe, Voix céleste.
POSITIF: Bourdon ou Flûte de 8.
GRAND ORGUE: Flûte et Bourdon 8.

PÉDALE: Bourdons 8 et 16.
Récit accouplé au Positif
et Positif au Grand Orgue.




Cresc.
Dim.
pp
Montre 8 au Pos.
ôtez l'accoupt. du R.it au Pos.
P. Bene cantando.
mf
Cresc.
R.


Cresc.
P.
pp
R.
Cresc.
Rit. molto.
I° Tempo.
p
G.O.
Espres.
Cresc.


f
Dim.
Rall.
Iº Tempo.
R.
pp
Più lento.
G.O.
G.O.
R.
R.
Ôtez Flûte au G.O. et accoupt du Rt au G.O.
Perdendosi.
G.O.
R.
Ôtez Bon au Récit.
pp
Bon 16 seul.

III

RÉCIT : Fonds et Anches 8 et 4.
POSITIF : Fonds de 8 et 4 (Anches 8 et 4 préparées)
GRAND ORGUE : Fonds de 8 et 4 (Anches 8 et 4 prép)

PÉDALE : Fonds 16 .8.4 .(Anches préparées)
Tous les Claviers accouplés .

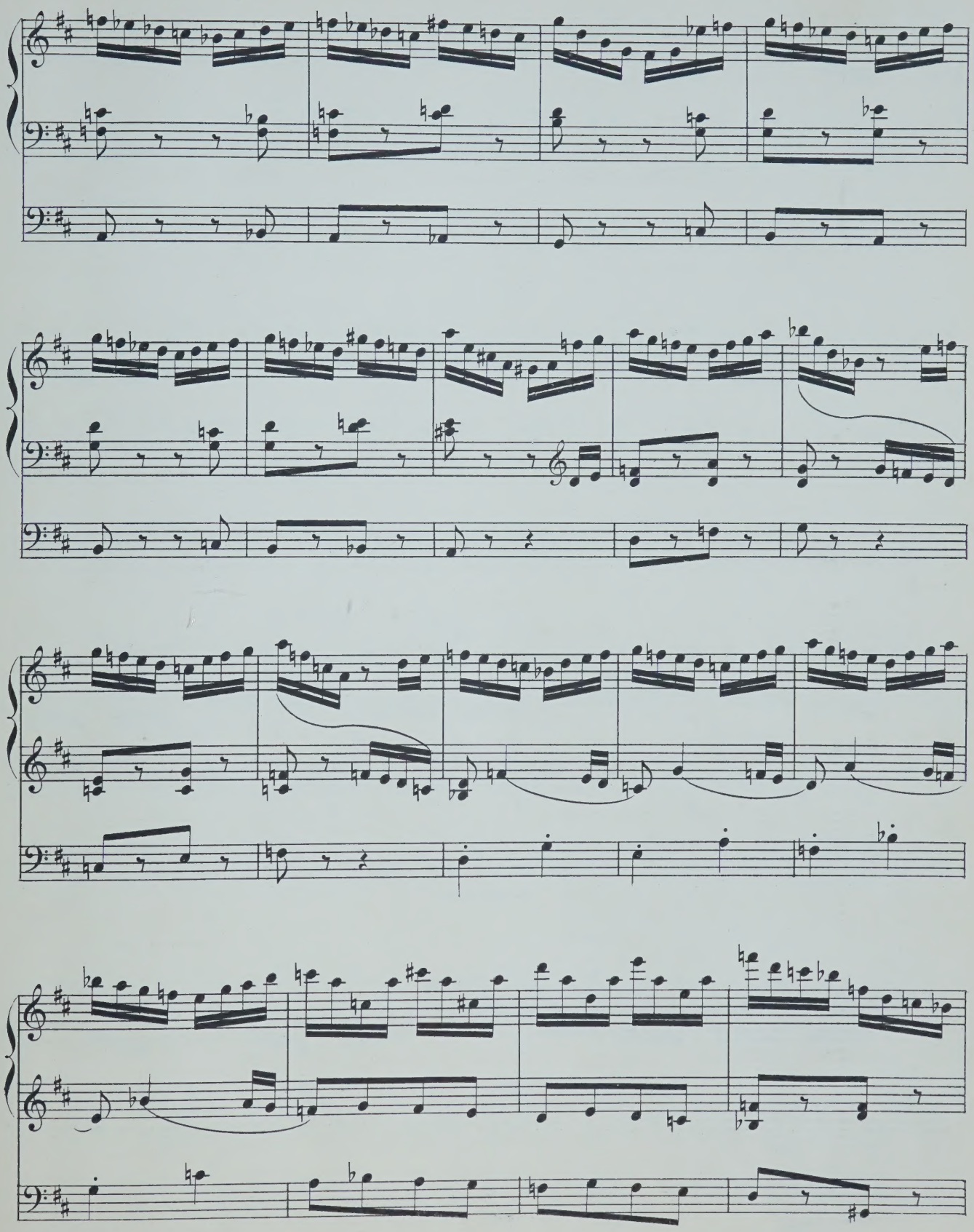
FINAL. Allegro.

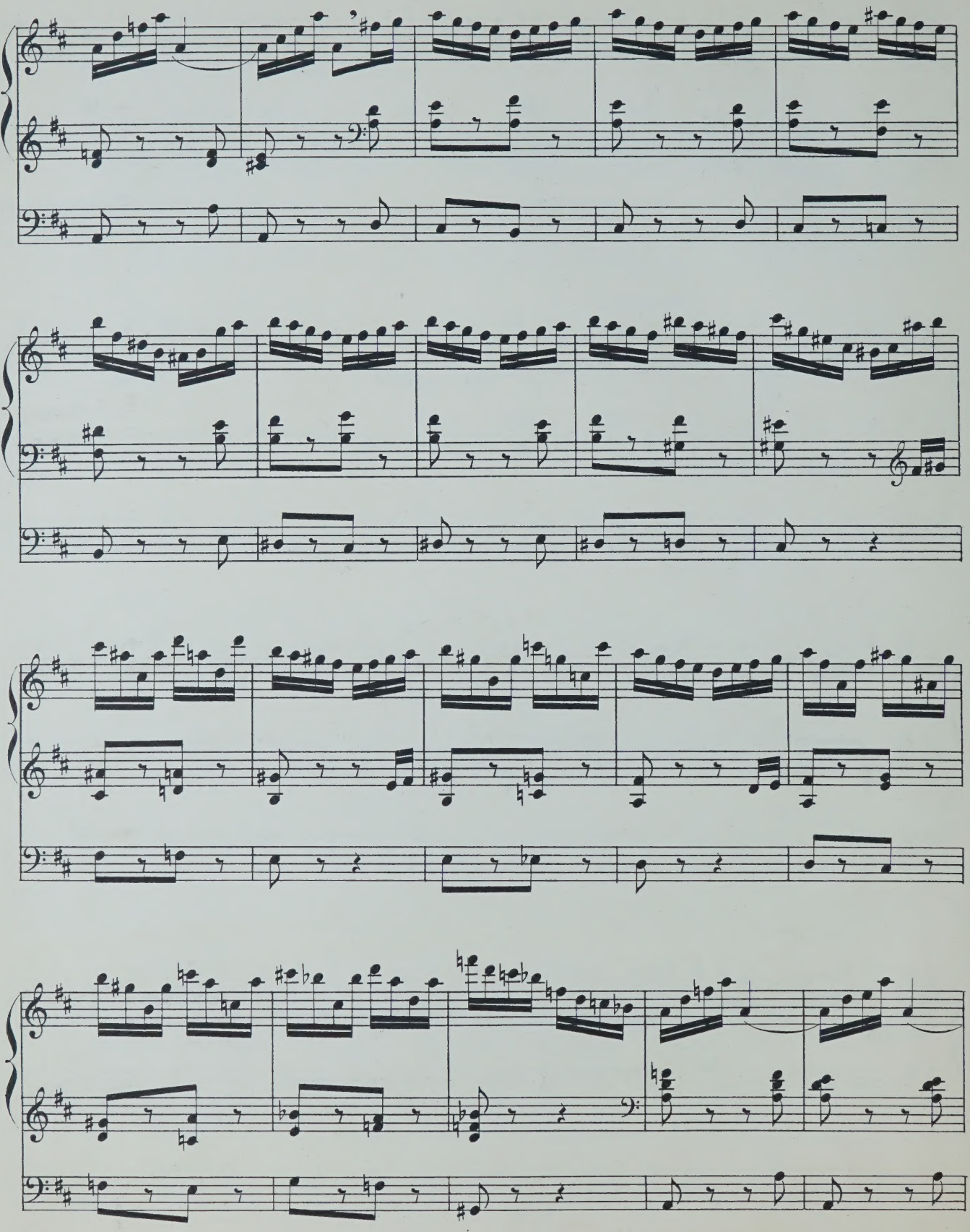
Manuale

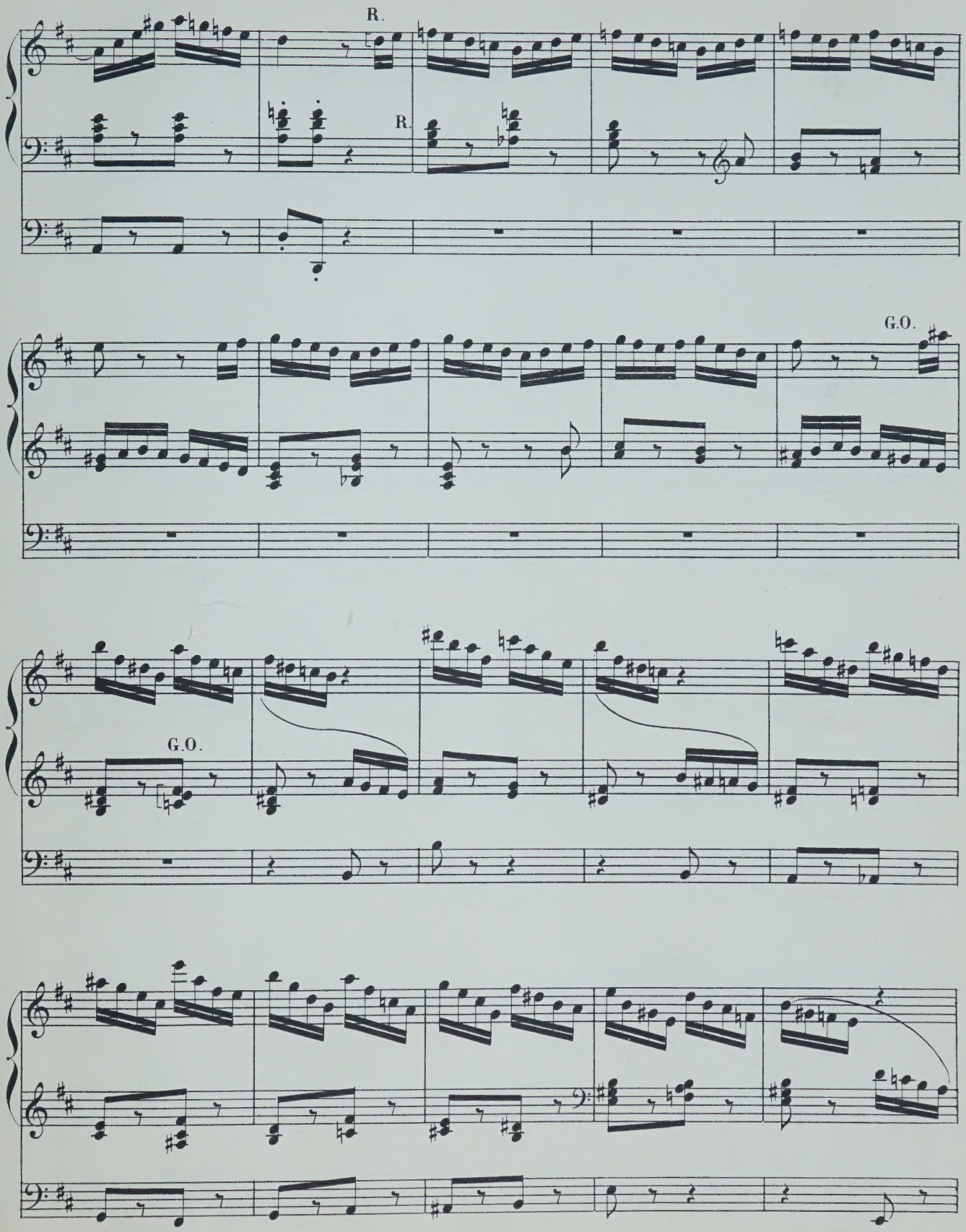
G.O.

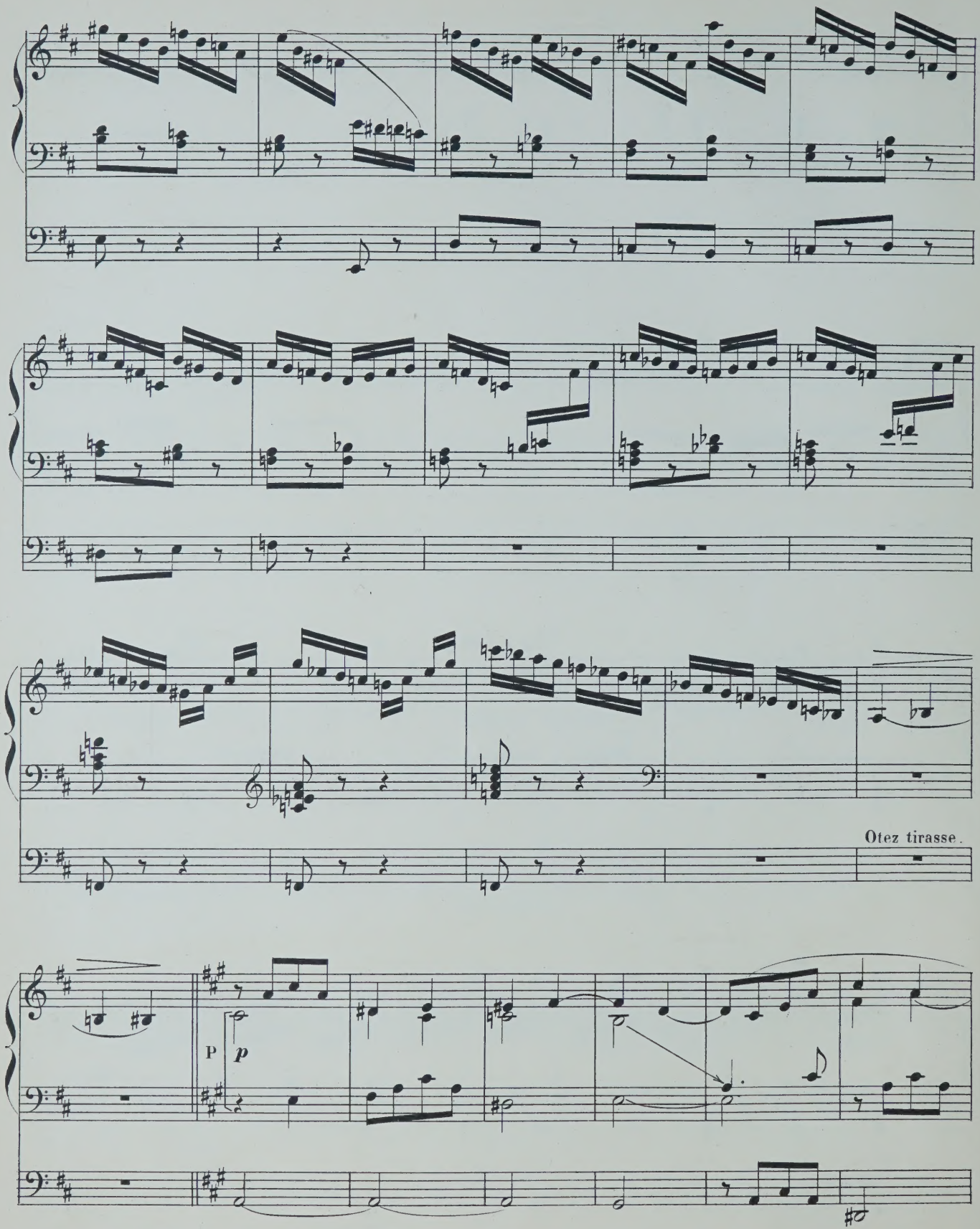
Pédale

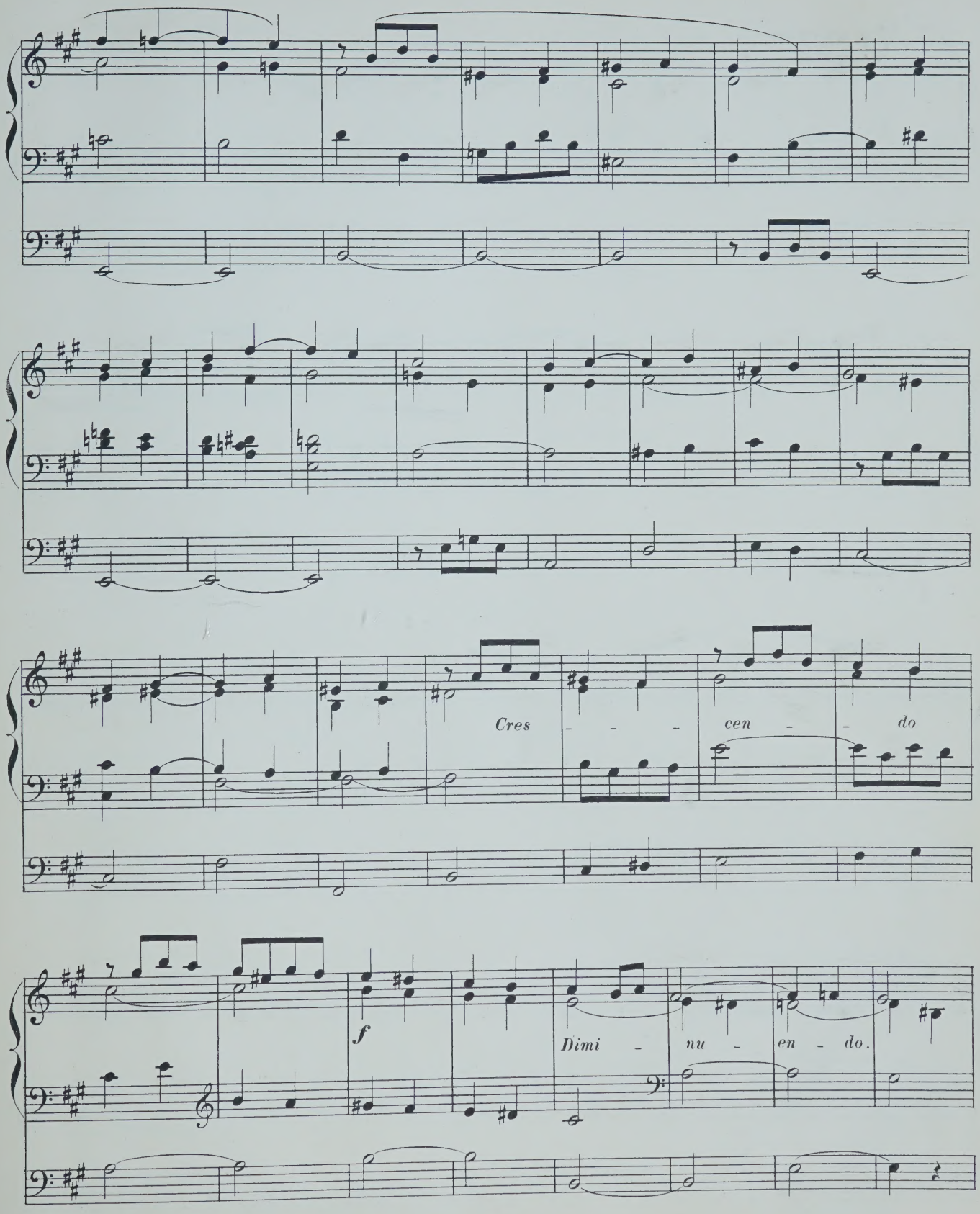
Tirasse.

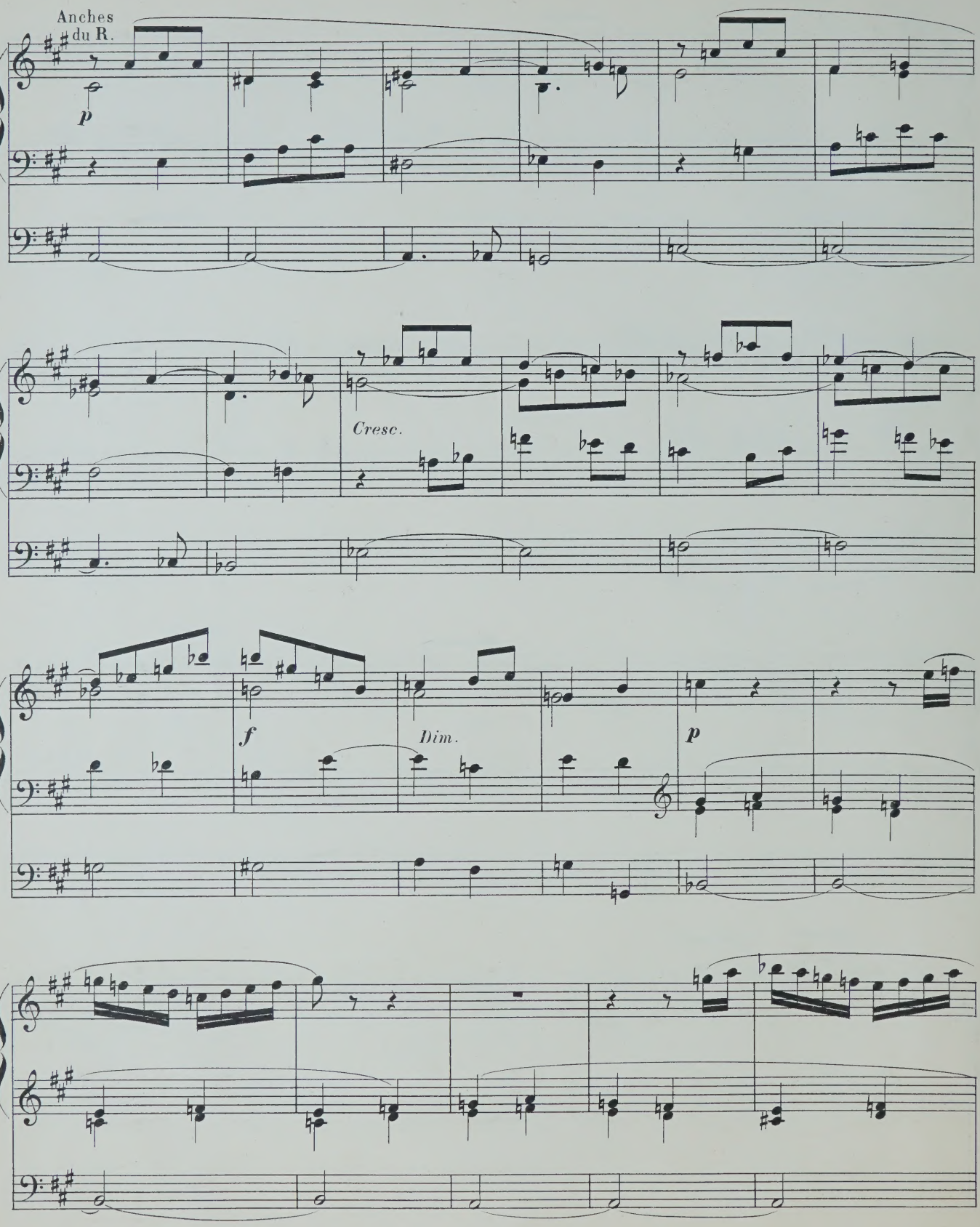


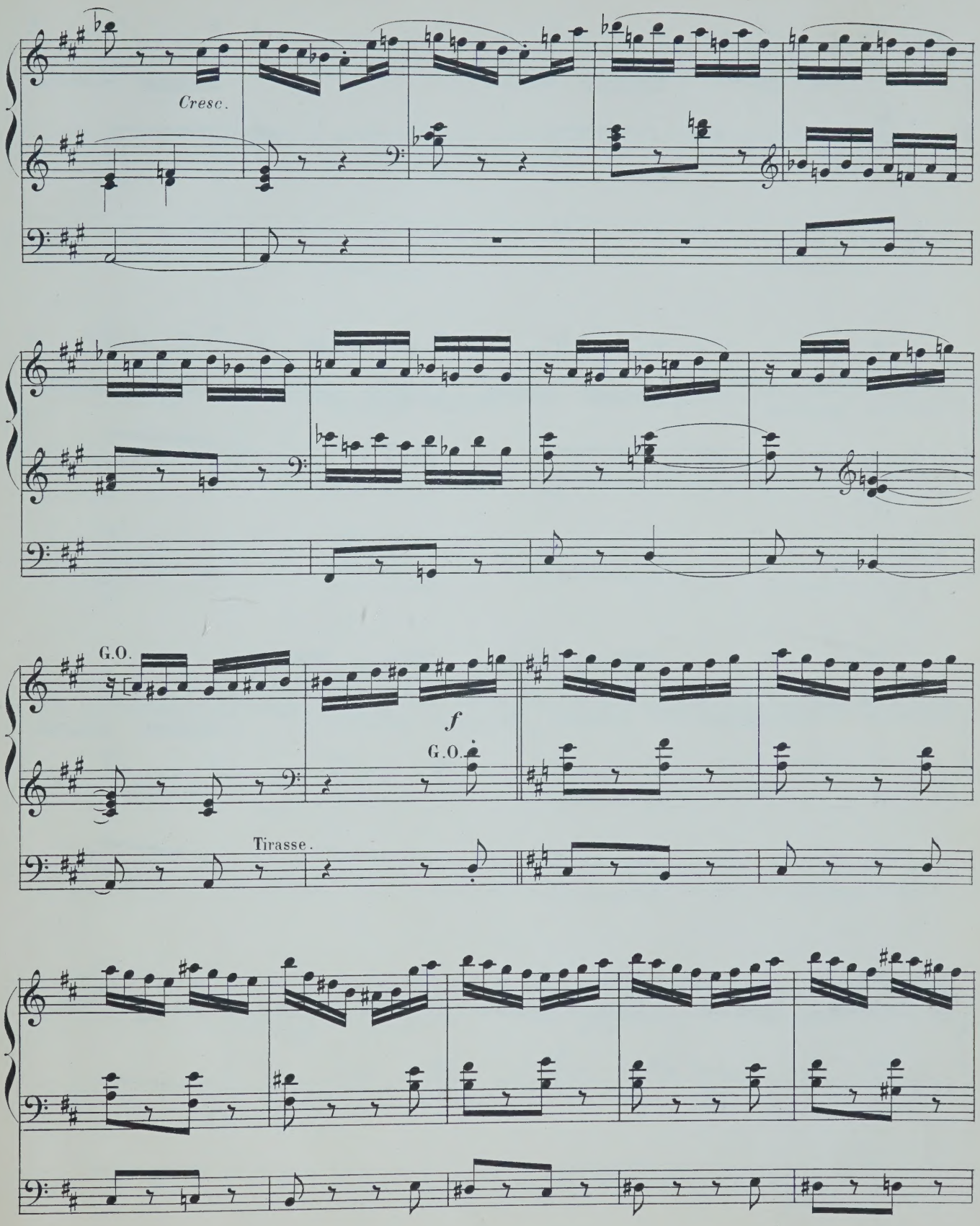


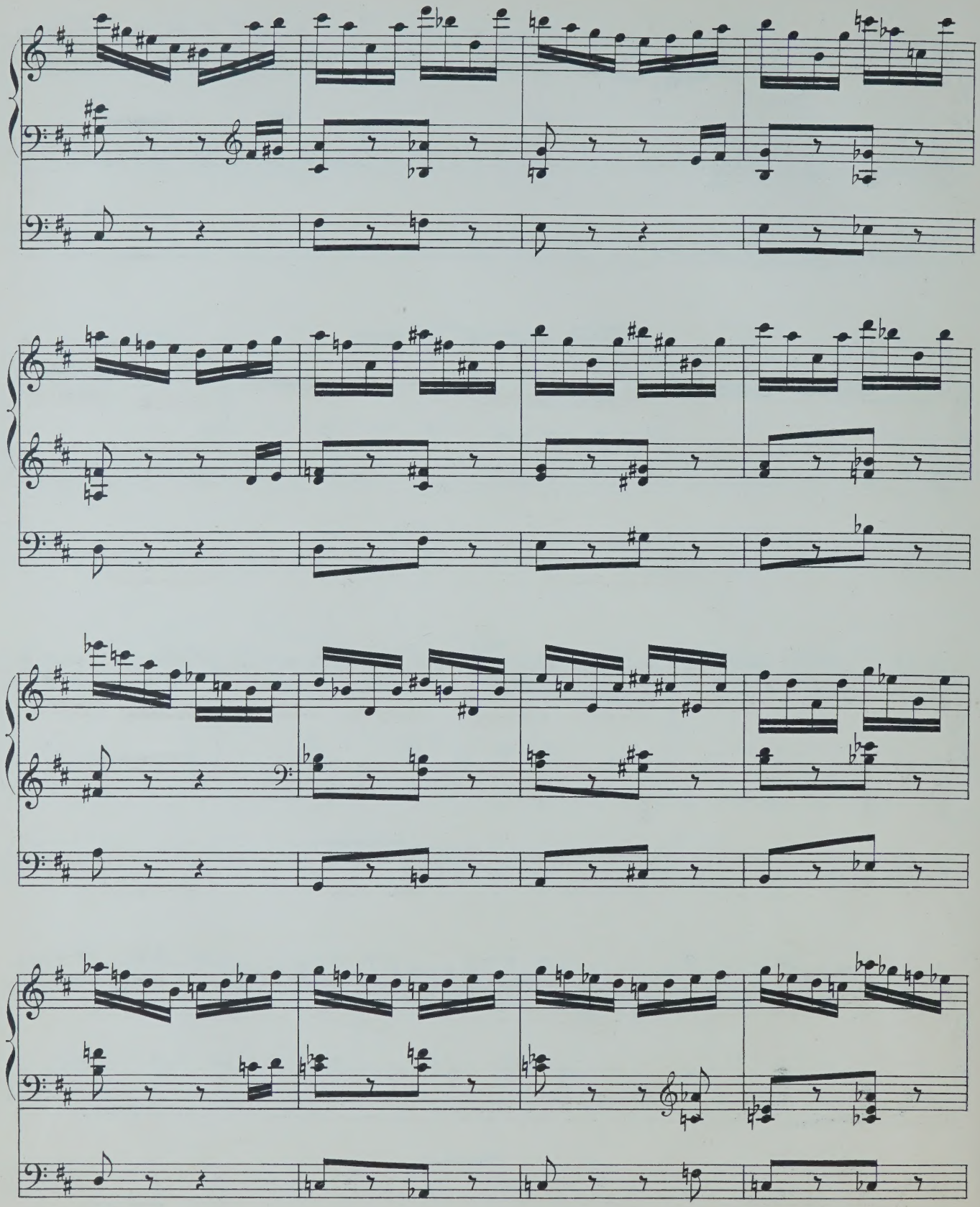

R.
R.
G.O.
G.O.

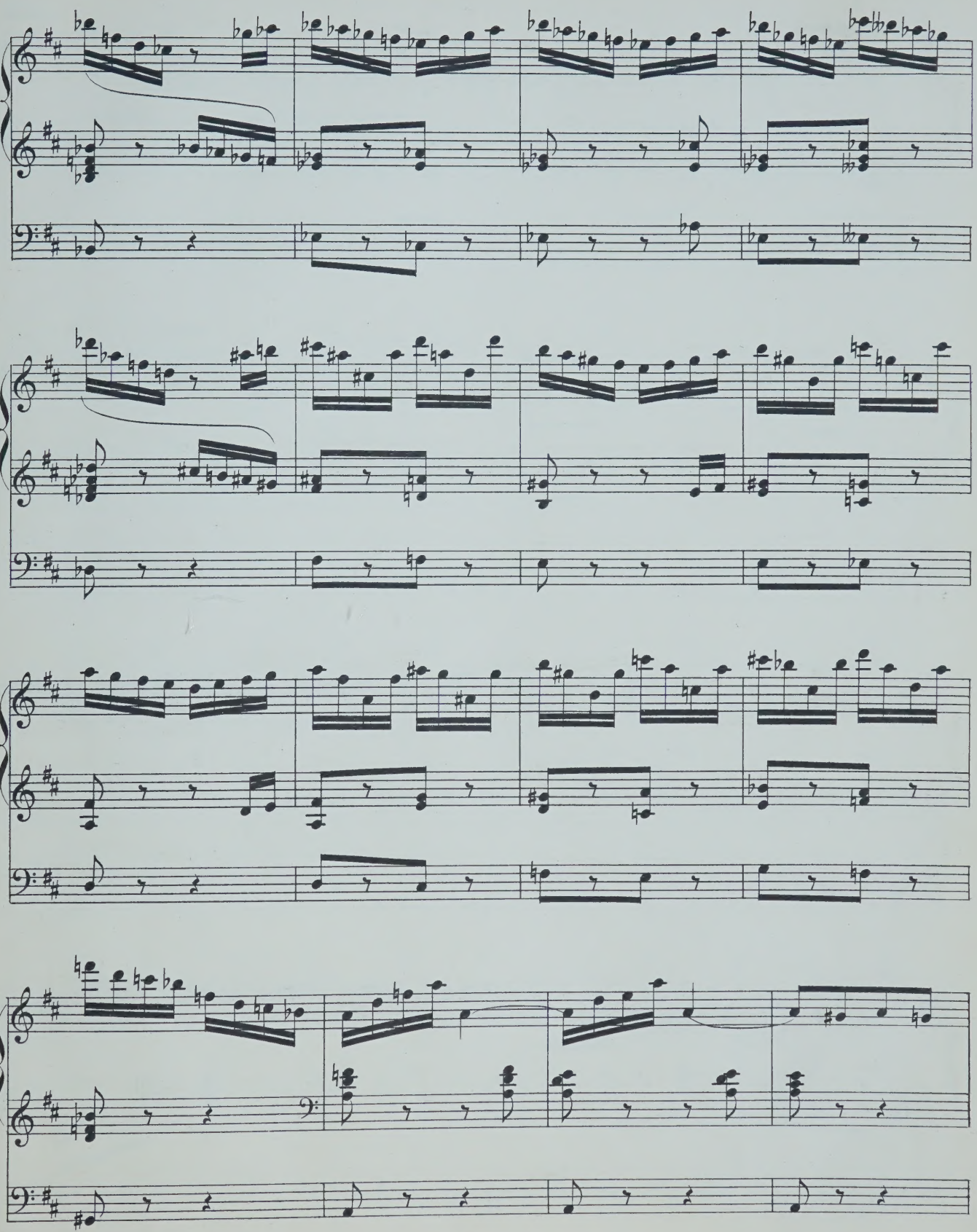

Otez tirasse.
P
p

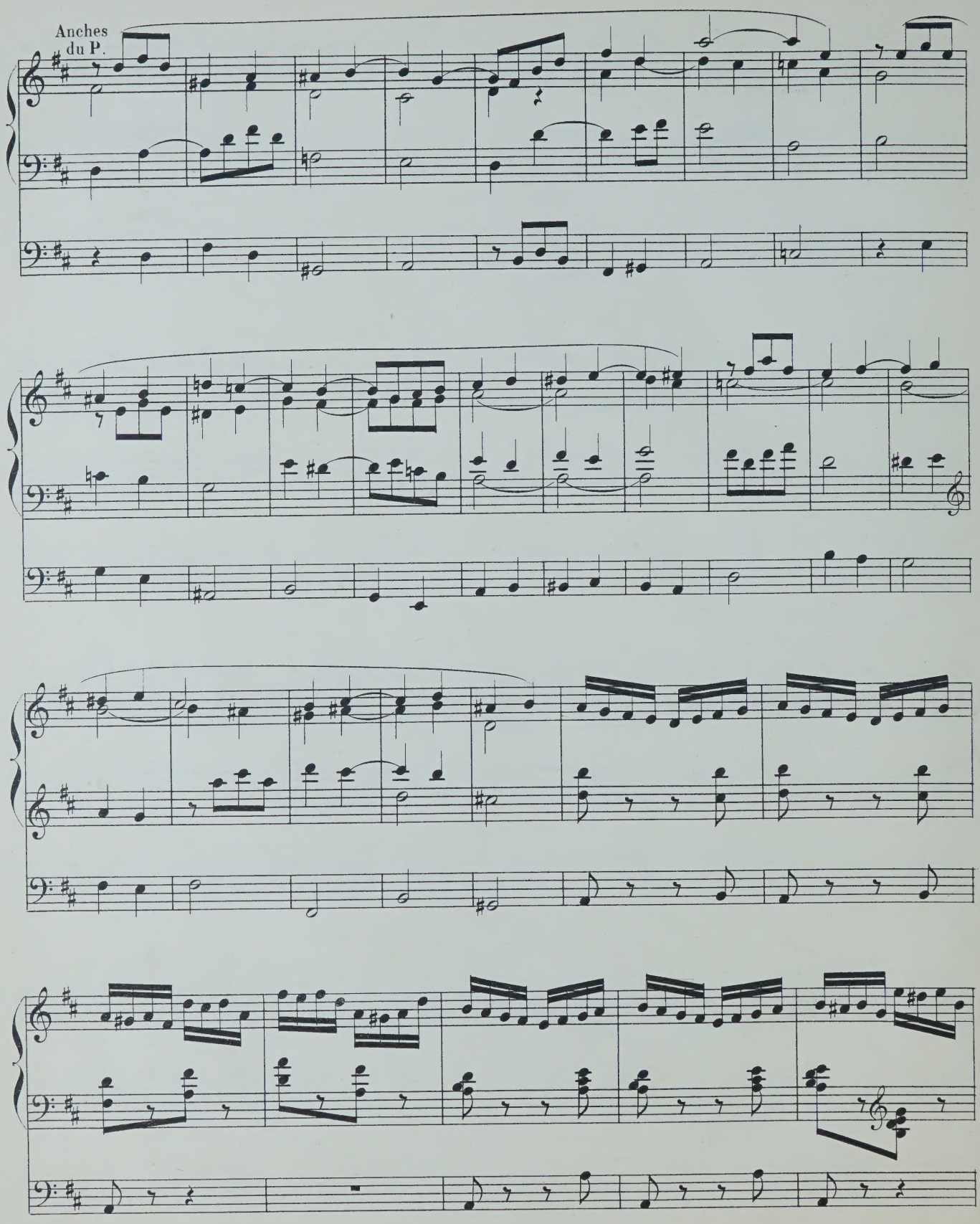

Cres - - -
cen - - do
f
Dimi - nu - en - do.

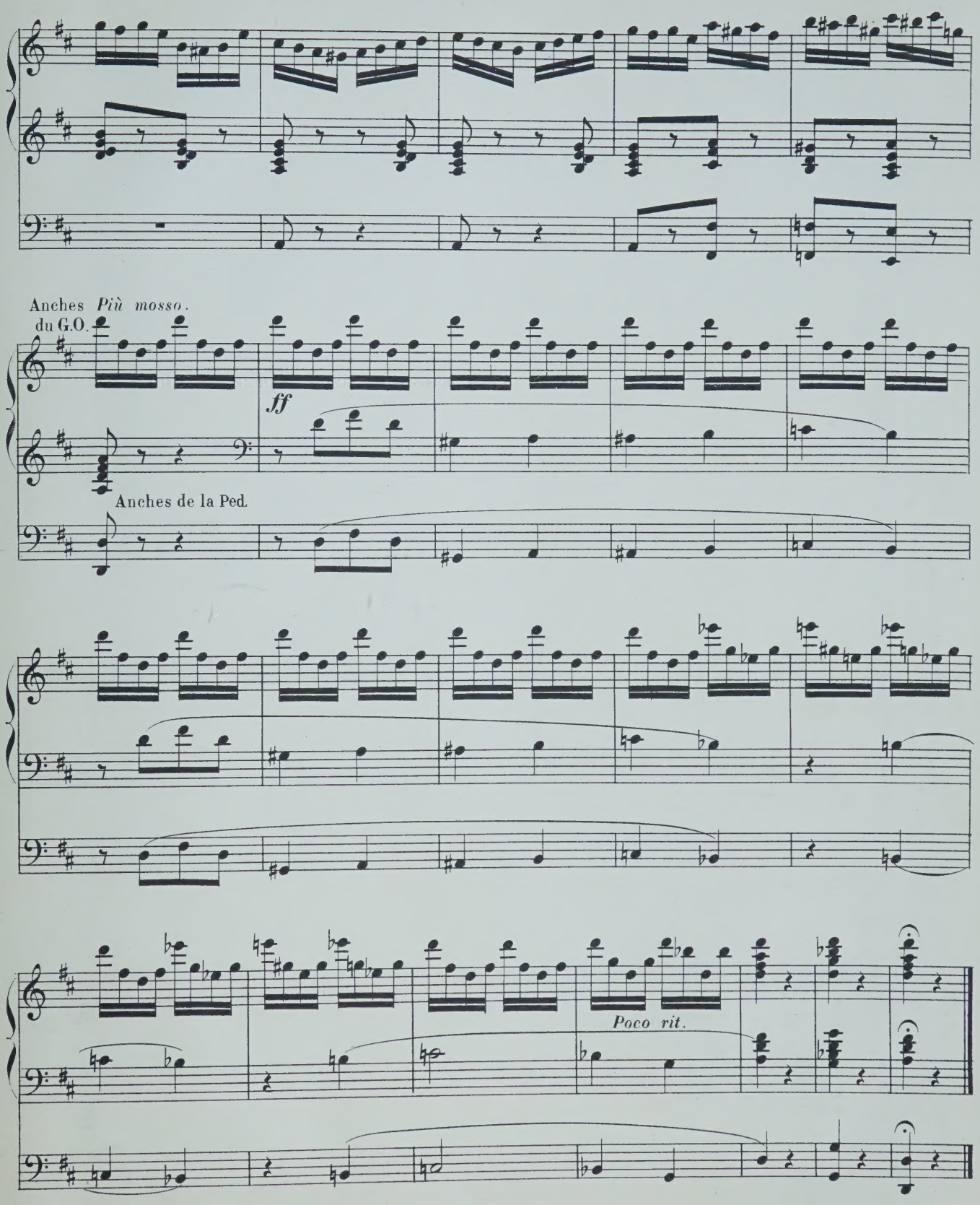

Anches
du R.
p
Cresc.
f
Dim.
p


Cresc.
G.O.
f
G.O.
Tirasse.






Anches
du P.


Anches du G.O.
Più mosso.
ff
Anches de la Ped.
Poco rit.

Musique
Pour
GRAND ORGUE

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II.	*Scène des Champs Élysées* . . —	1.70
III.	*Ariette* . . . . . —	1.20
IV.	*Chœur des Ombres Heureuses* —	2. »
V.	*Chœur Final en Mi.* . . . . —	1.70
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EDITION LAUDY

à Monsieur EDWIN H. LEMARE.

2me SONATE

pour

Grand-Orgue

par

Aloys Claussmann

Organiste de la Cathédrale de Clermont Ferrand.

Op. 46.

Pr. 4/_ net. 6 Fr. net.

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Printed in Leipzig

à Monsieur Edwin H. Lemare.

2me SONATE.

I.

Jeux:

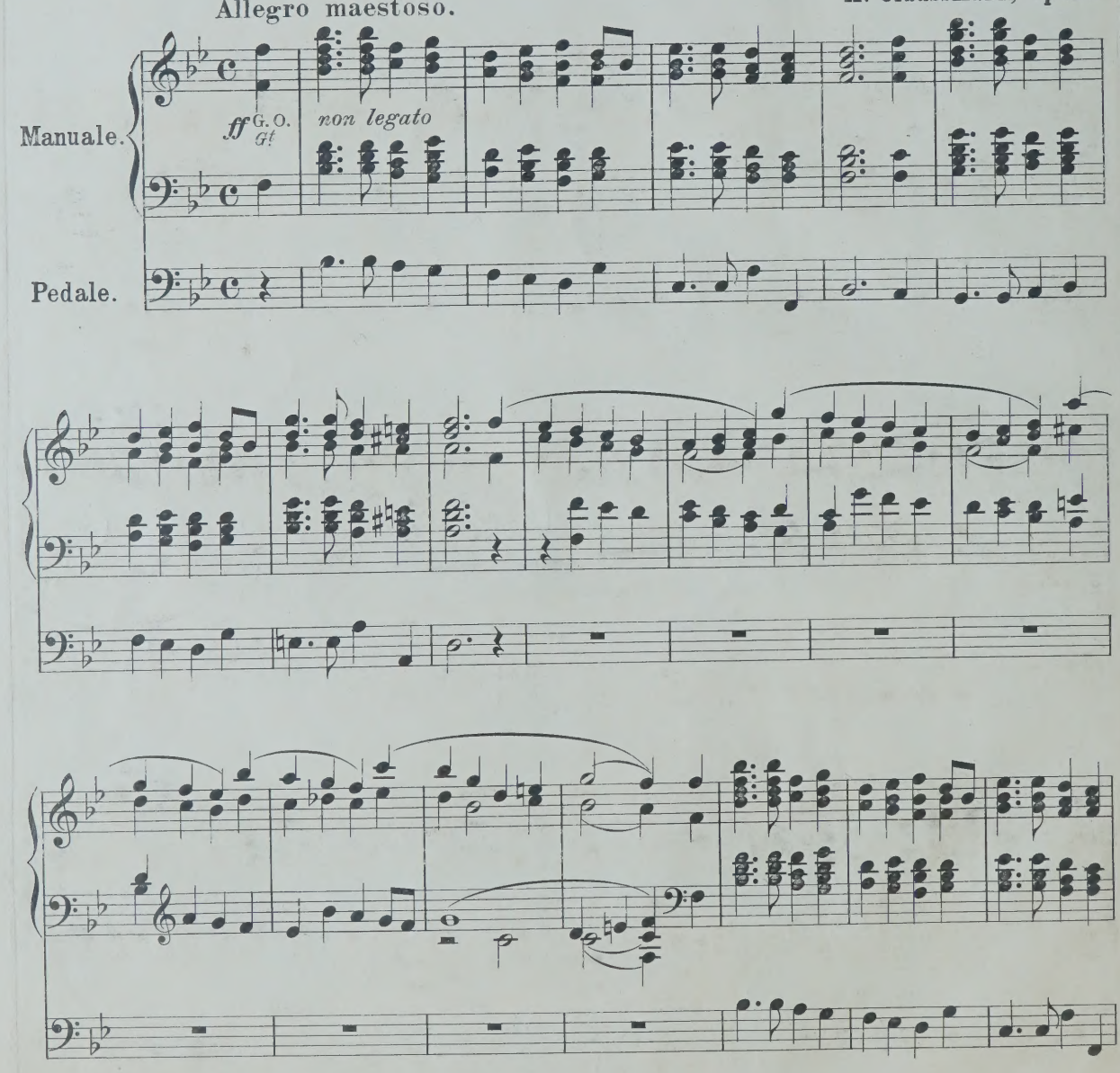
Recit: Fonds 8.4. Hautbois.
Pos: Fonds 8.4.(Anches préparées.)
G.O: Fonds 8.4.et Anches 16.8.4.
Ped: Fonds 16.8.4.(Anches préparéss.)
Tirasse du G.O. Tous les claviers accouplés.

Prepare:

Swell: Soft 8 and 4 ft with Oboe.
Choir: 8 and 4 ft
Great: Diaps 8 and 4 ft with Reeds 16. 8. and 4 ft.
Pedal: 16 8 and 4 ft
Gt to Ped. All the Manuals Coupled.

A. Claussmann, Op. 46.

Allegro maestoso.



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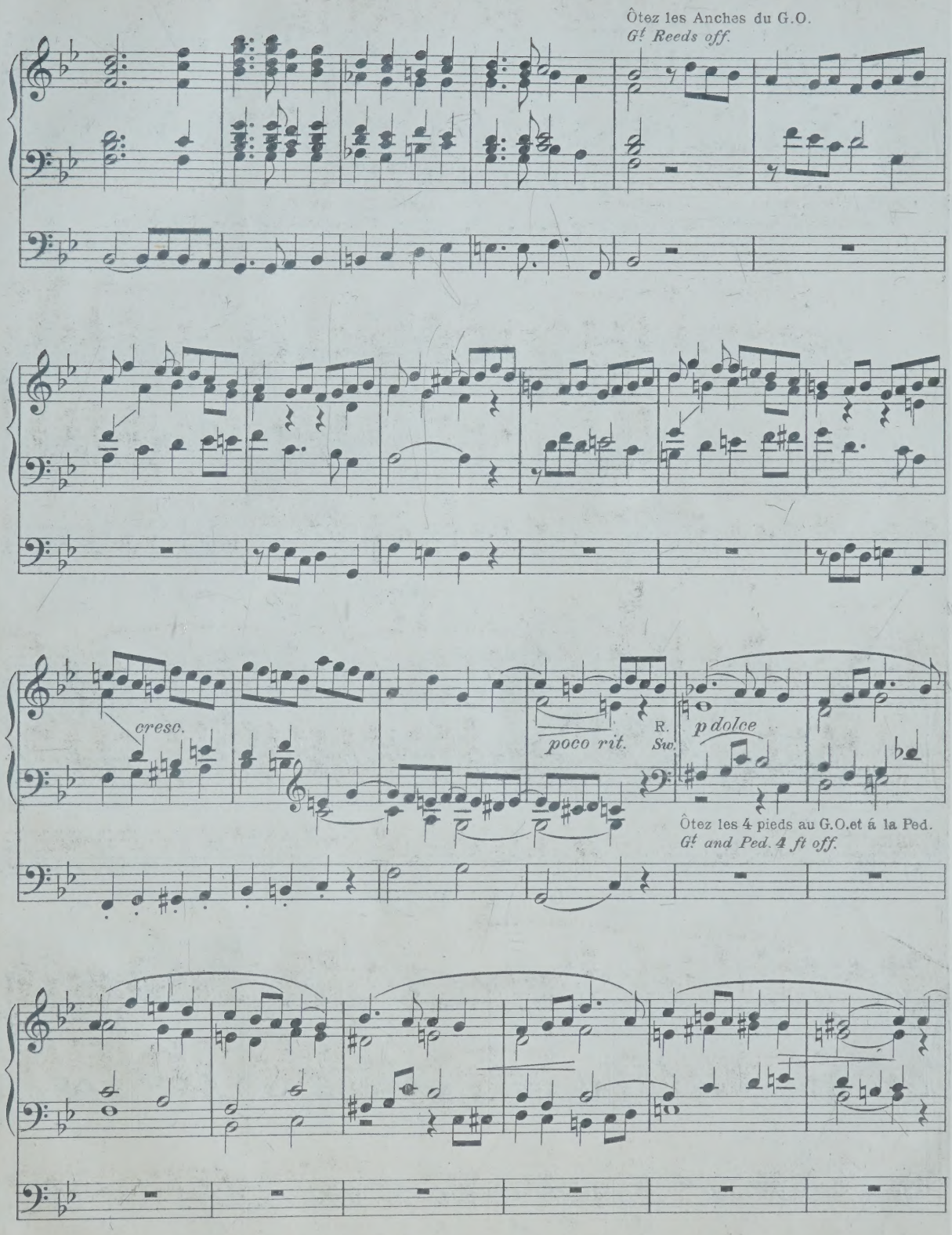
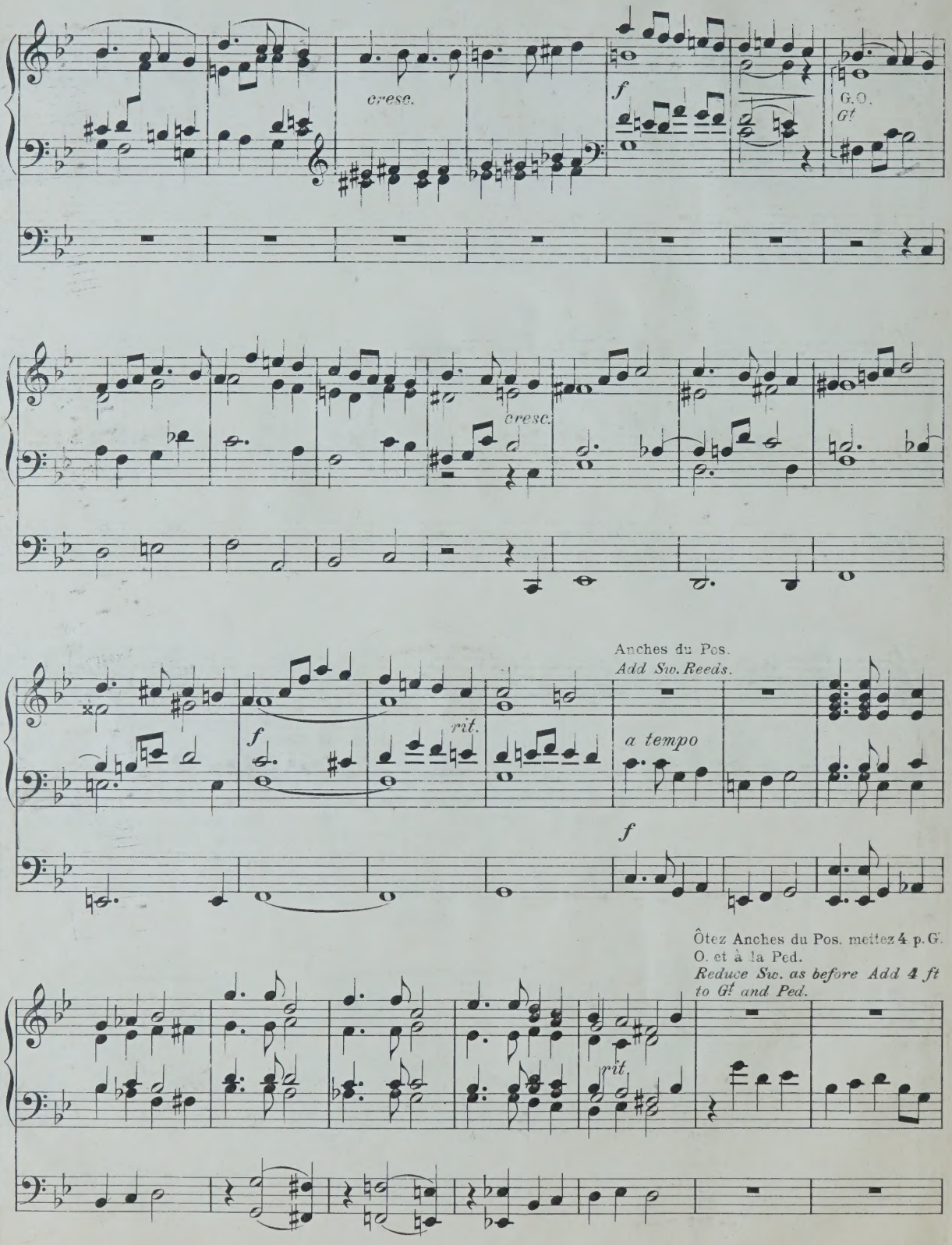
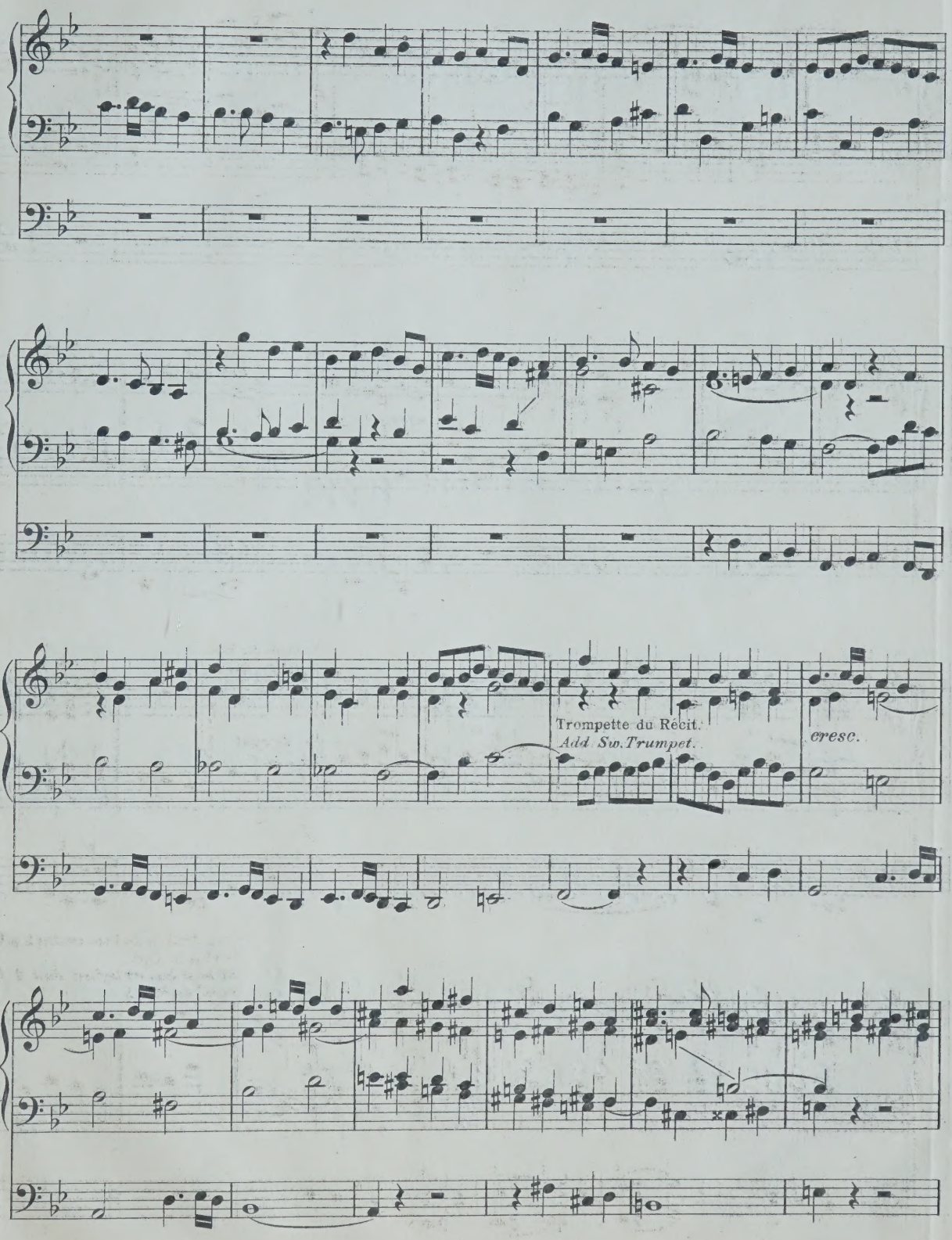
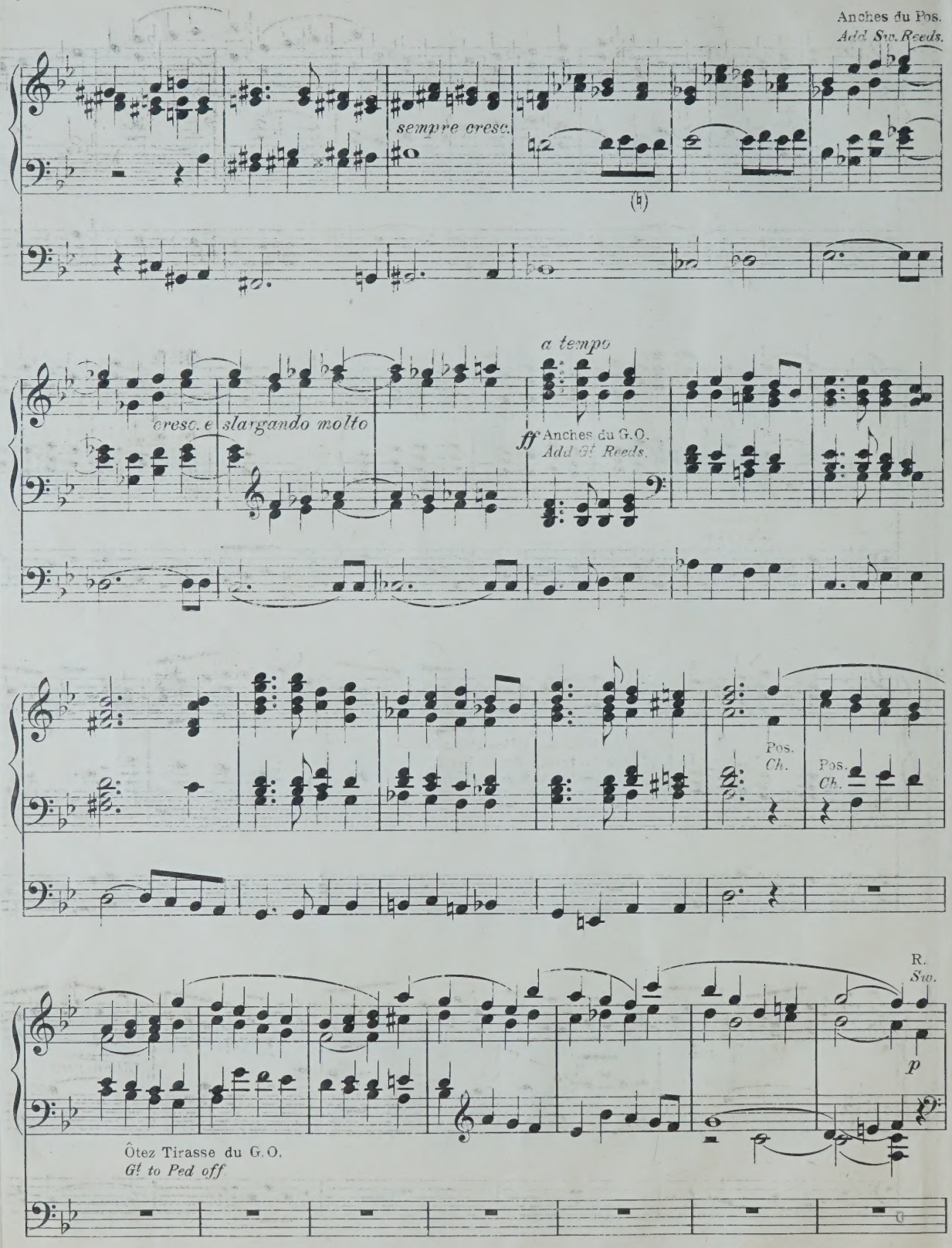
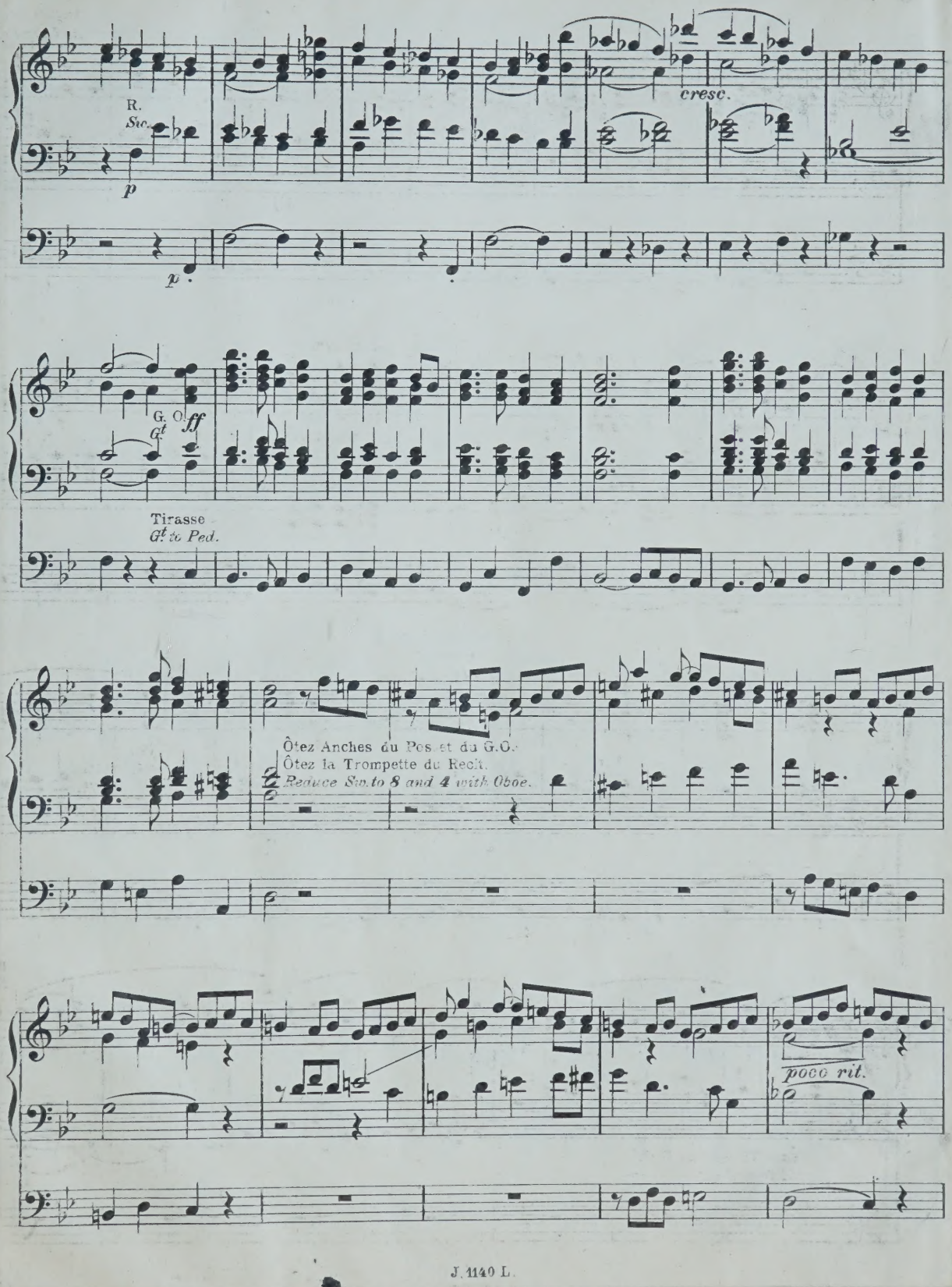
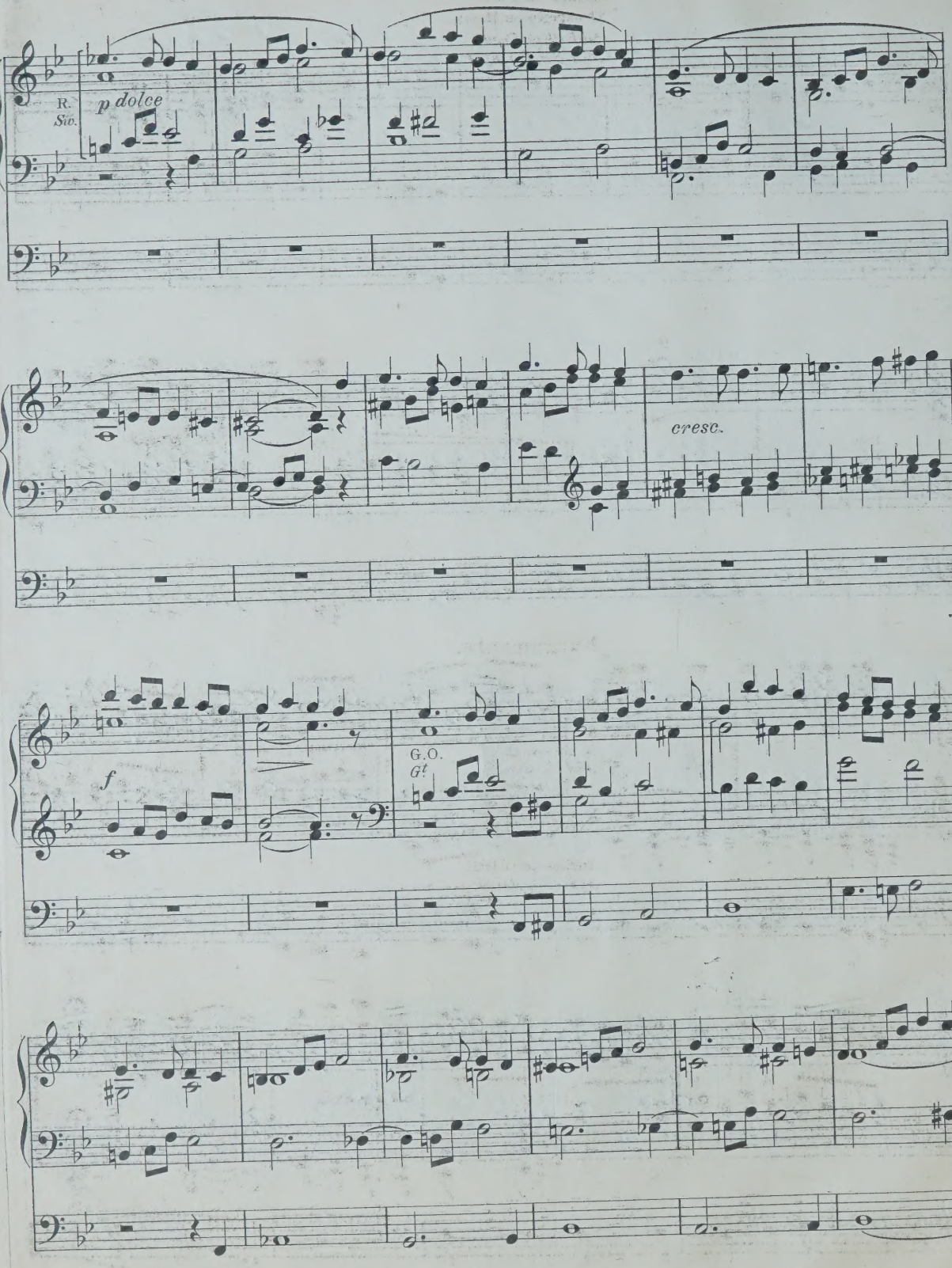

Ôtez les Anches du G.O.
Gt Reeds off.
cresc.
poco rit.
R.
Sw.
p dolce
Ôtez les 4 pieds au G.O.et á la Ped.
Gt and Ped. 4 ft off.

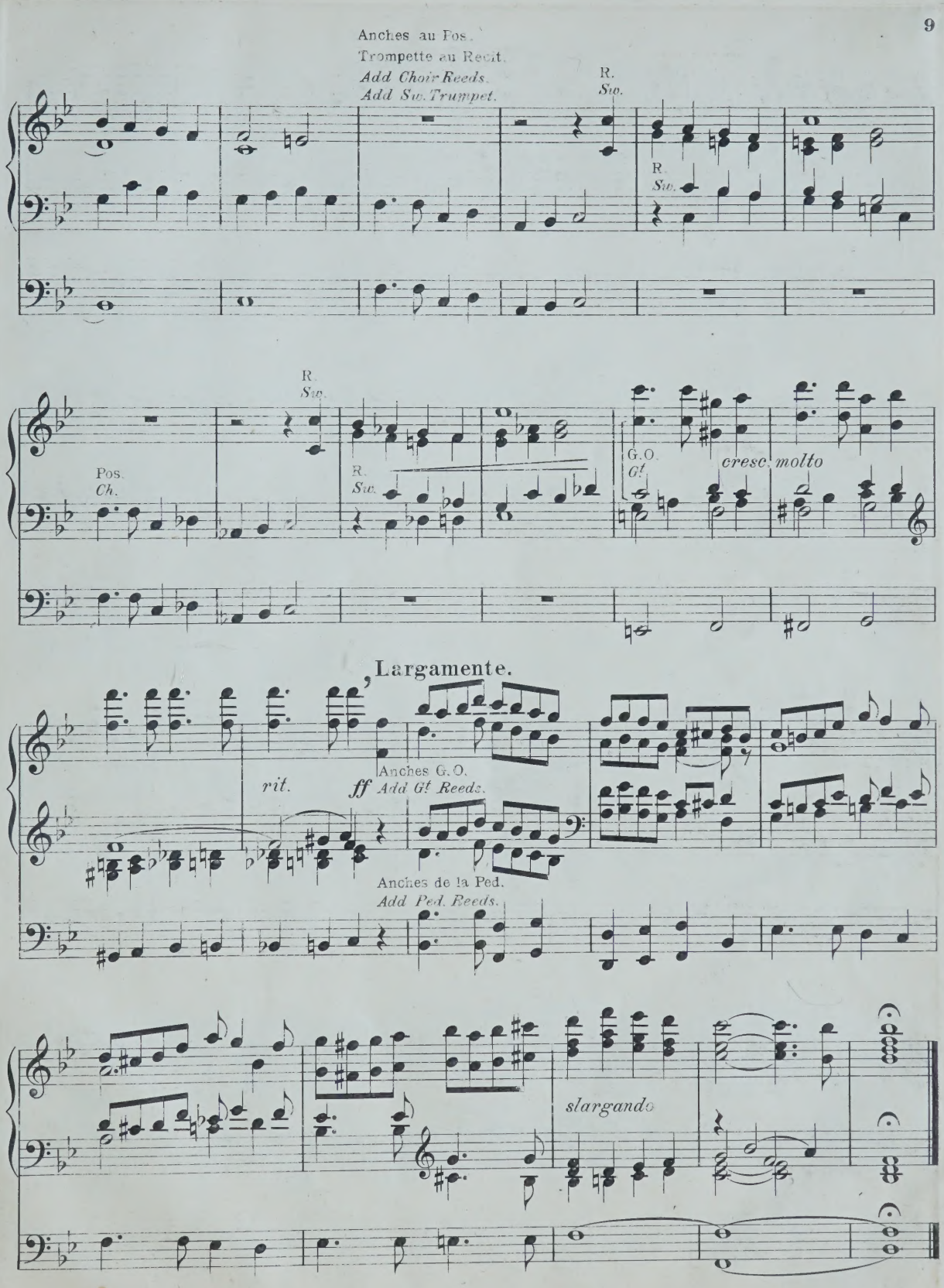

cresc.
f
G.O.
G!
cresc.
Anches du Pos.
Add Sw. Reeds.
f
rit.
a tempo
f
Ôtez Anches du Pos. mettez 4 p. G. O. et à la Ped.
Reduce Sw. as before Add 4 ft to G! and Ped.
rit


Trompette du Récit.
Add Sw. Trumpet.
cresc.


Anches du Pos.
Add Sw. Reeds.
sempre cresc.
a tempo
cresc. e slargando molto
ff Anches du G.O.
Add Gt Reeds.
Pos.
Ch.
Pos.
Ch.
R.
Sw.
p
Ôtez Tirasse du G.O.
Gt to Ped off


R.
Sw.
p
cresc.
p
G. O.
Gt
ff
Tirasse
Gt to Ped.
Ôtez Anches du Pos et du G.O.
Ôtez la Trompette du Recit.
Reduce Sw. to 8 and 4 with Oboe.
poco rit.

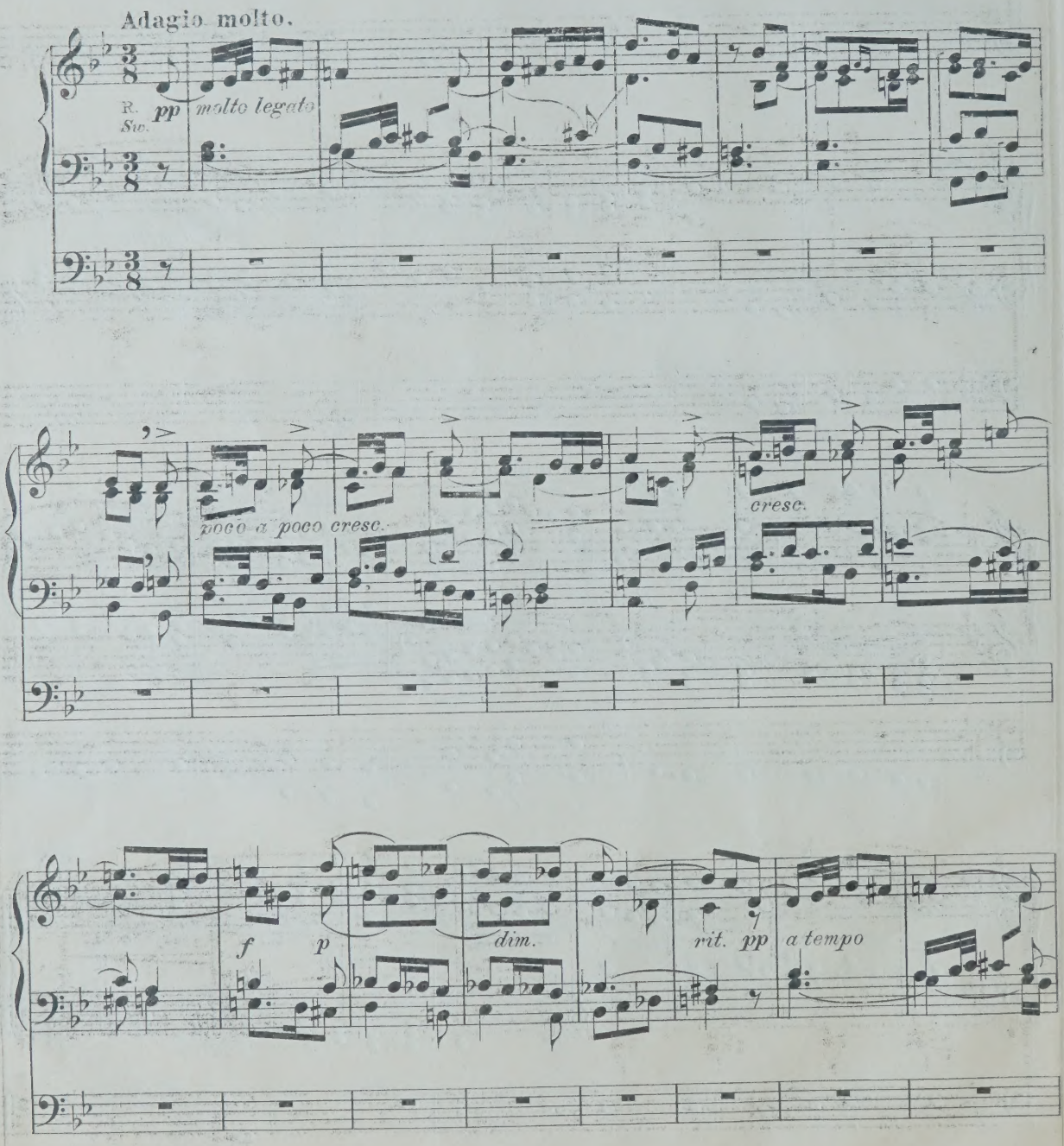

R.
Sw.
p dolce
cresc.
f
G.O.
Gt

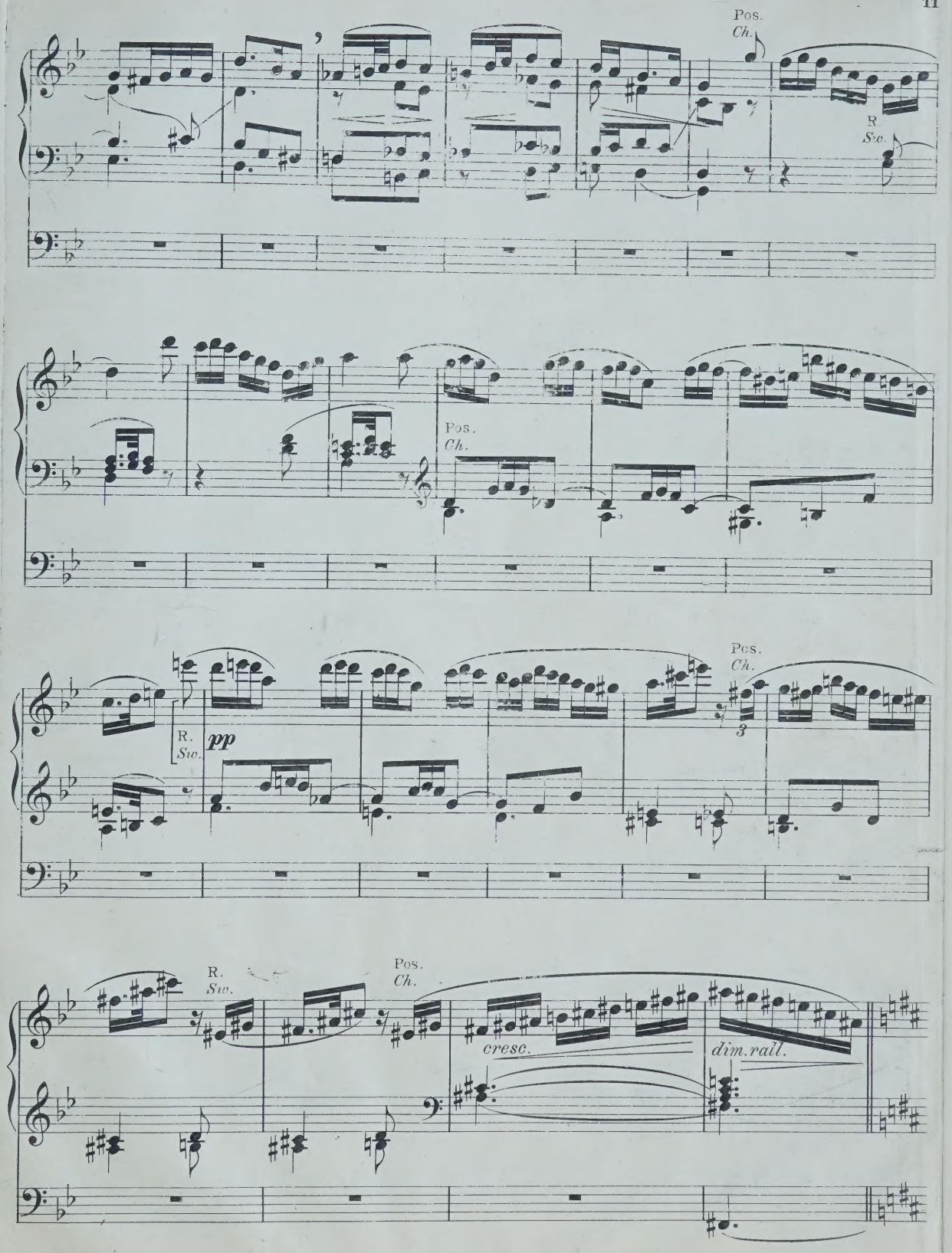

Anches au Pos.
Trompette au Recit.
Add Choir Reeds.
Add Sw. Trumpet.
R.
Sw.
R.
Sw.
R.
Sw.
Pos.
Ch.
R.
Sw.
G.O.
Gt.
cresc. molto
Largamente.
rit.
ff
Anches G.O.
Add Gt Reeds.
Anches de la Ped.
Add Ped. Reeds.
slargando

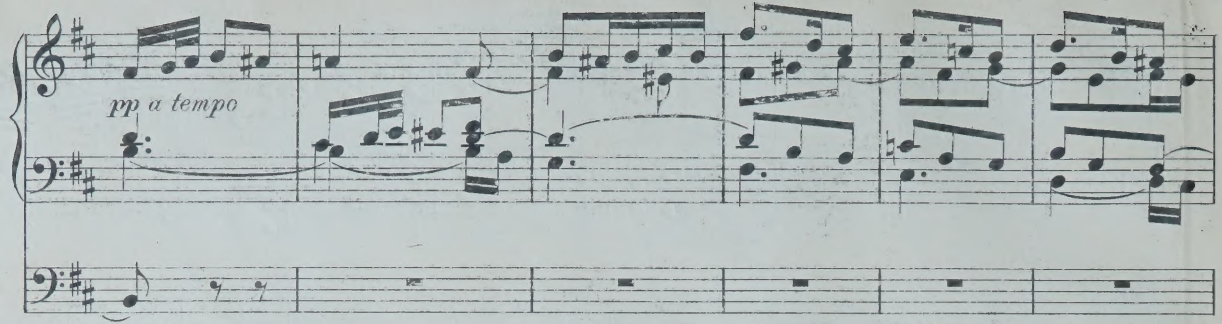
II.

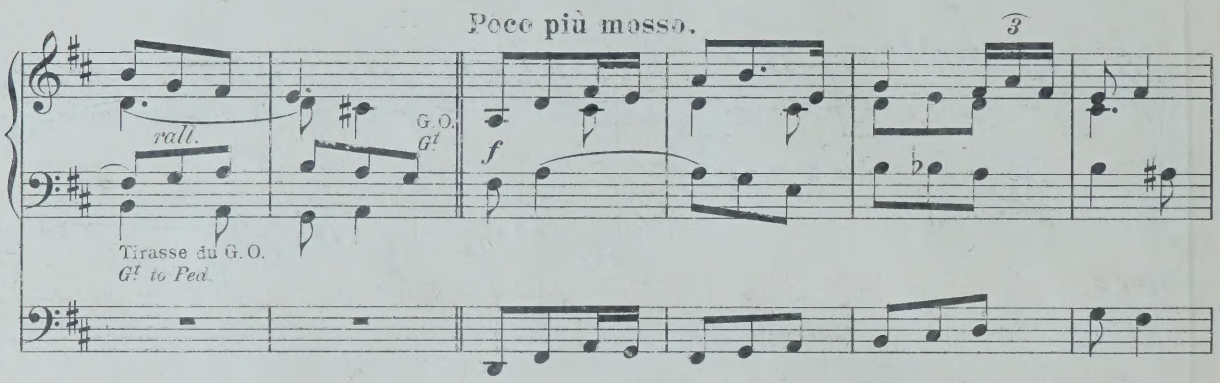
Recit: Gambe, Voix Celeste, Bourdon 8.
Pos: Bourdon de 8.
G.O: Fonds de 8.
Ped: Bourdons 8 et 16.

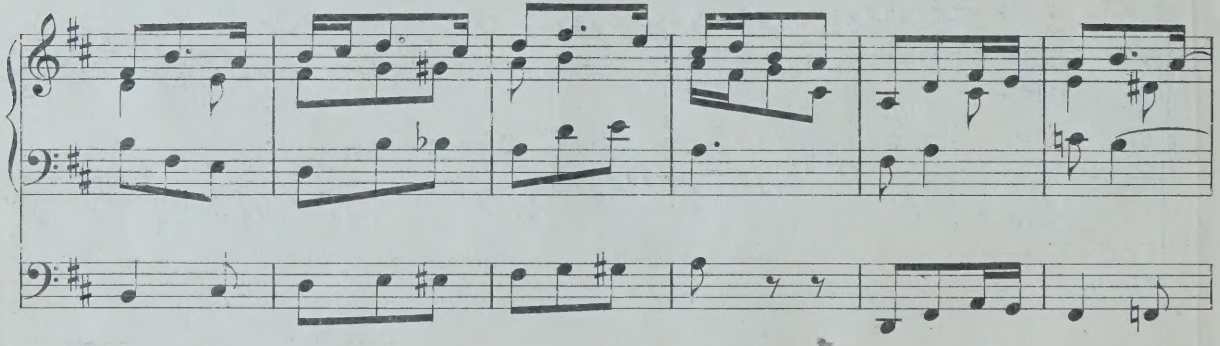
Swell: St Diap 8 ft Gamba and Voix Celestes.
Choir: Flute 8 ft.
Great: Diaps 8 ft.
Pedal: Soft 16 and 8 ft.

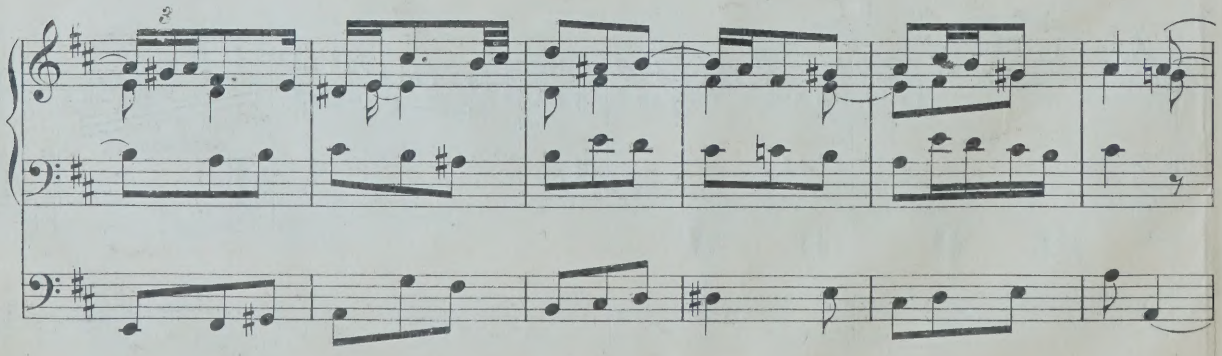


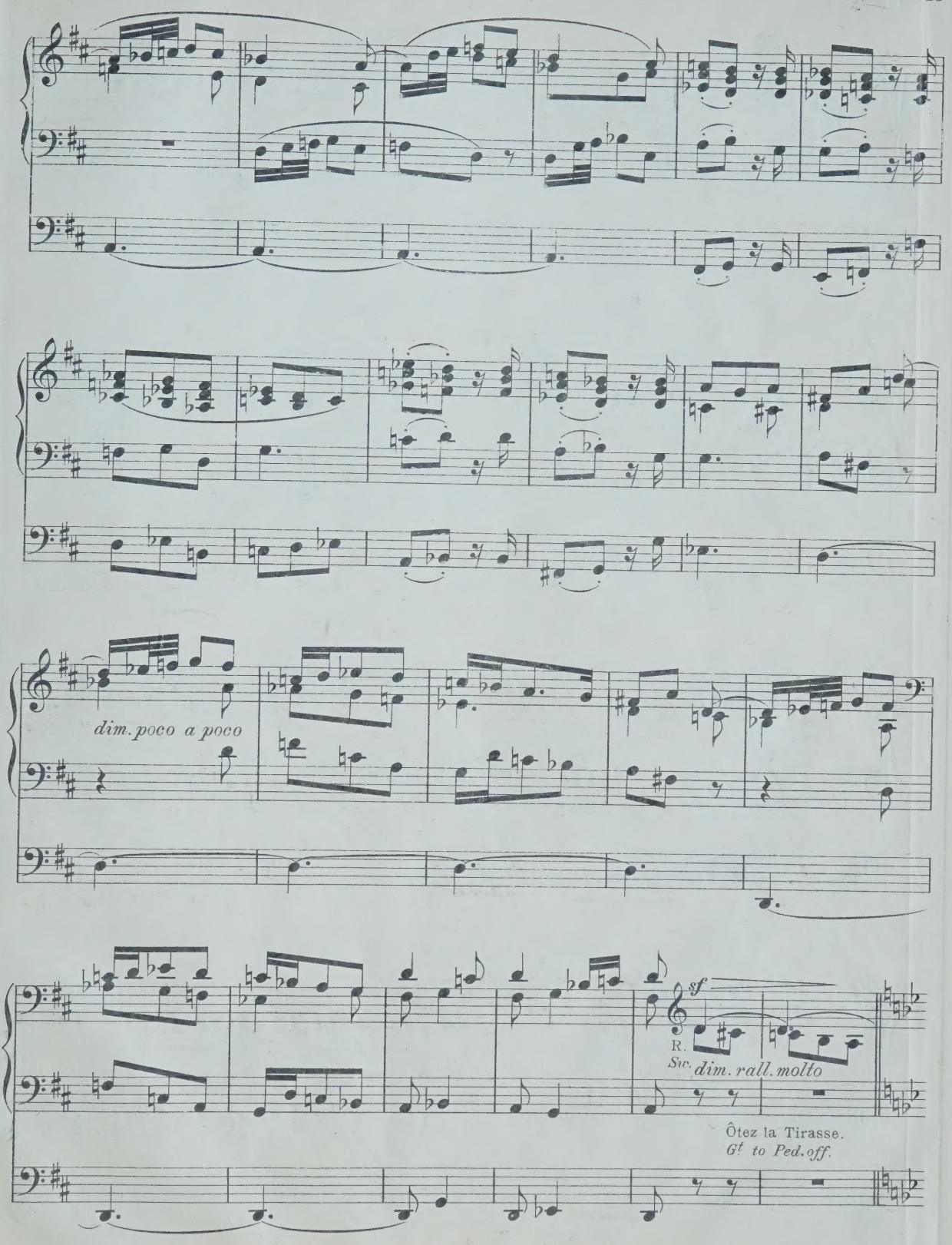

Pos.
Ch.
R
Sw.
Pos.
Ch.
Pos.
Ch.
R.
Sw.
pp
3
R.
Sw.
Pos.
Ch.
cresc.
dim. rall.

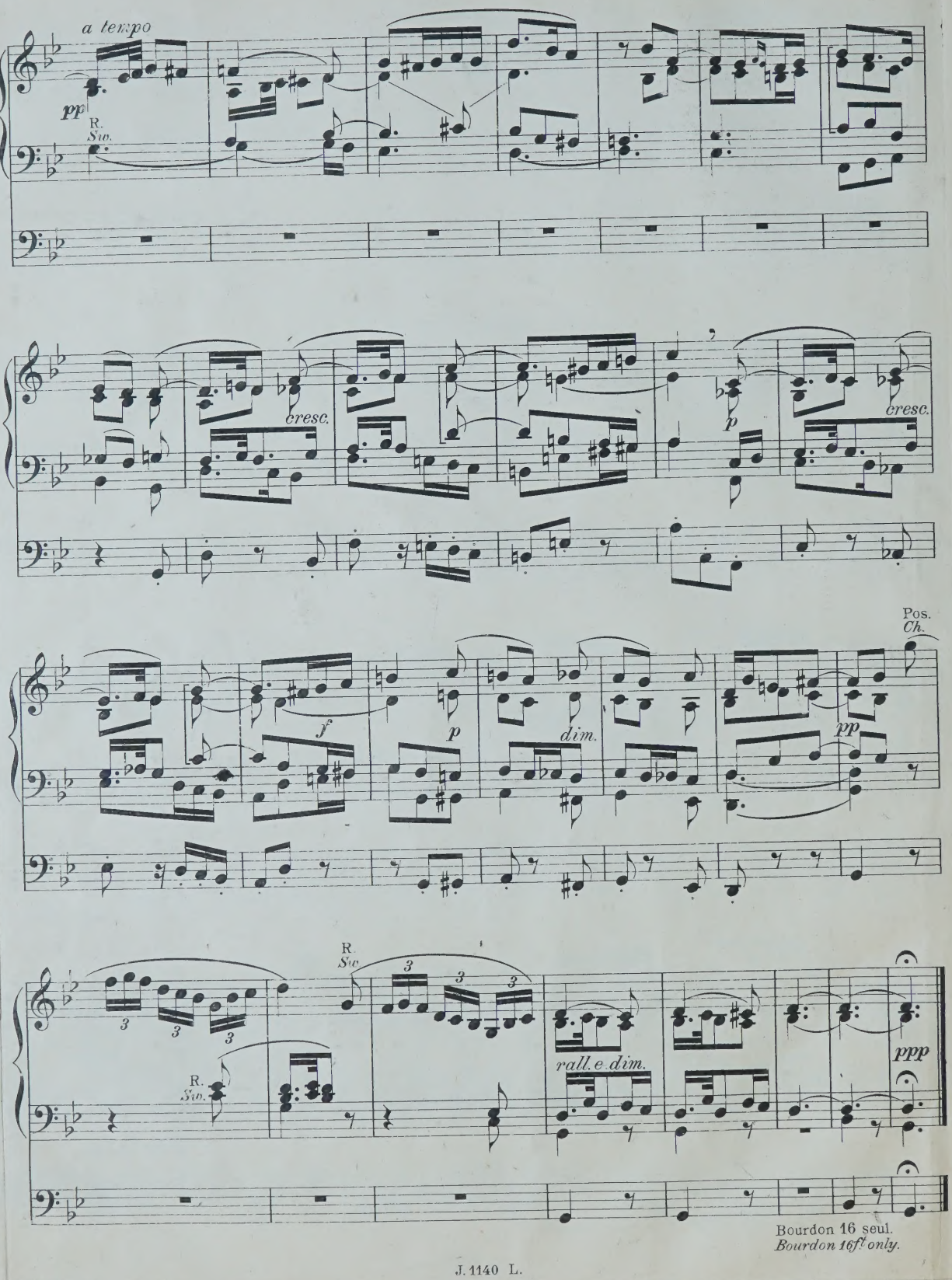

pp a tempo


Poco più mosso.
3
rall.
G. O.
G!
f
Tirasse du G. O.
G! to Ped.




3


dim. poco a poco
sf
R.
Sw.
dim. rall. molto
Ôtez la Tirasse.
Gt to Ped. off.


a tempo
pp
R.
Sw.
cresc.
p
cresc.
f
p
dim.
pp
Pos.
Ch.
R.
Sw.
R.
Sw.
rall. e dim.
ppp
Bourdon 16 seul.
Bourdon 16ft only.

III.

Récit: Fonds et Anches 8 et 4. (Boîte ouverte.)
Pos: Fonds 8. (Anches préparées.)
G. O: Fonds 8. 4. Anches 16. 8. 4.
Ped: Fonds 16. 8. (Anches préparées.)
Tous les claviers accouplés.

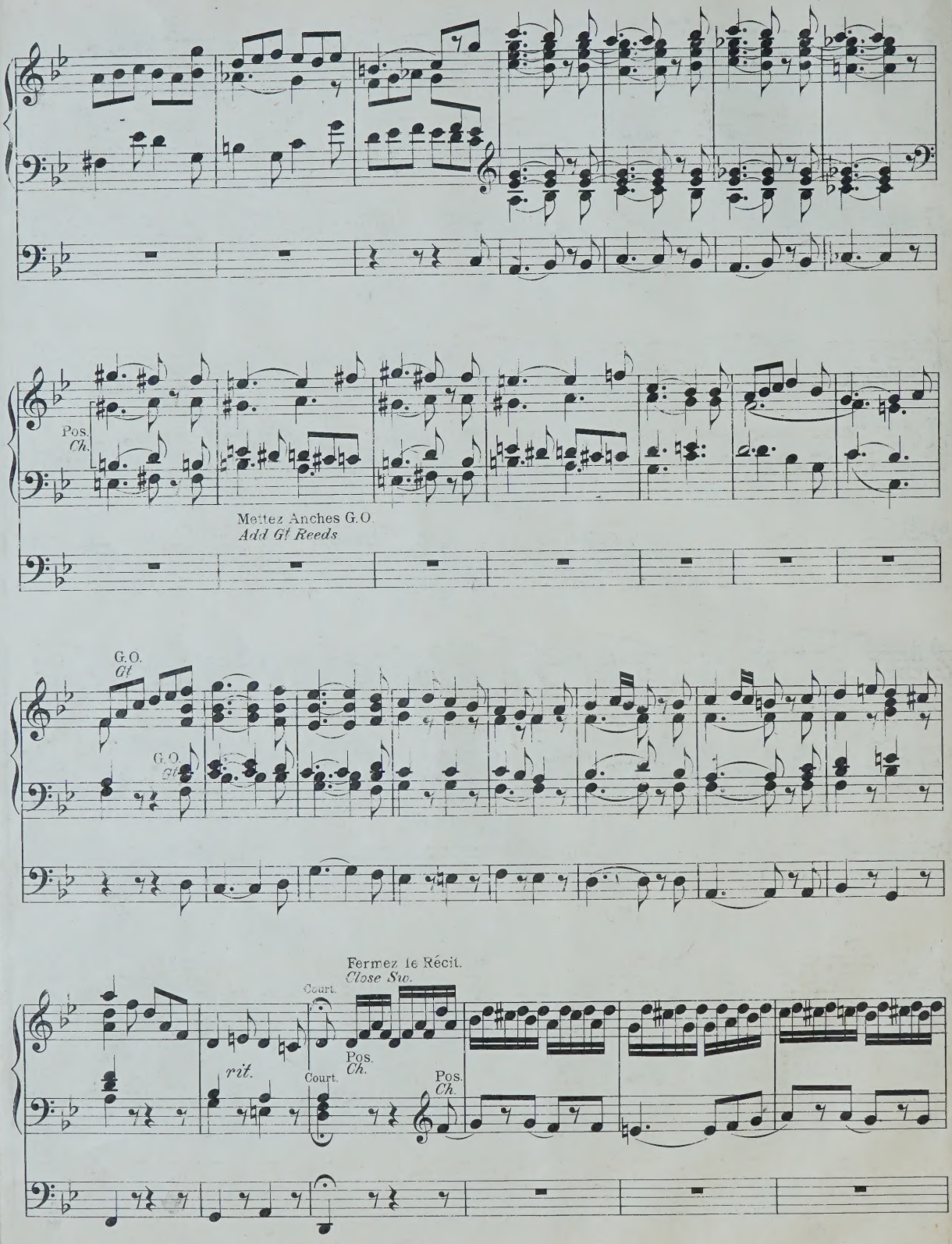
Swell: 8. and 4 ft with Reeds. 8. and 4 ft (Box open)
Choir: 8 ft without Reeds.
Great: Diapasons 8. and 4 ft. Reeds 16. 8. and 4 ft
Pedal: 16. and 8 ft
All the Manuals Coupled.

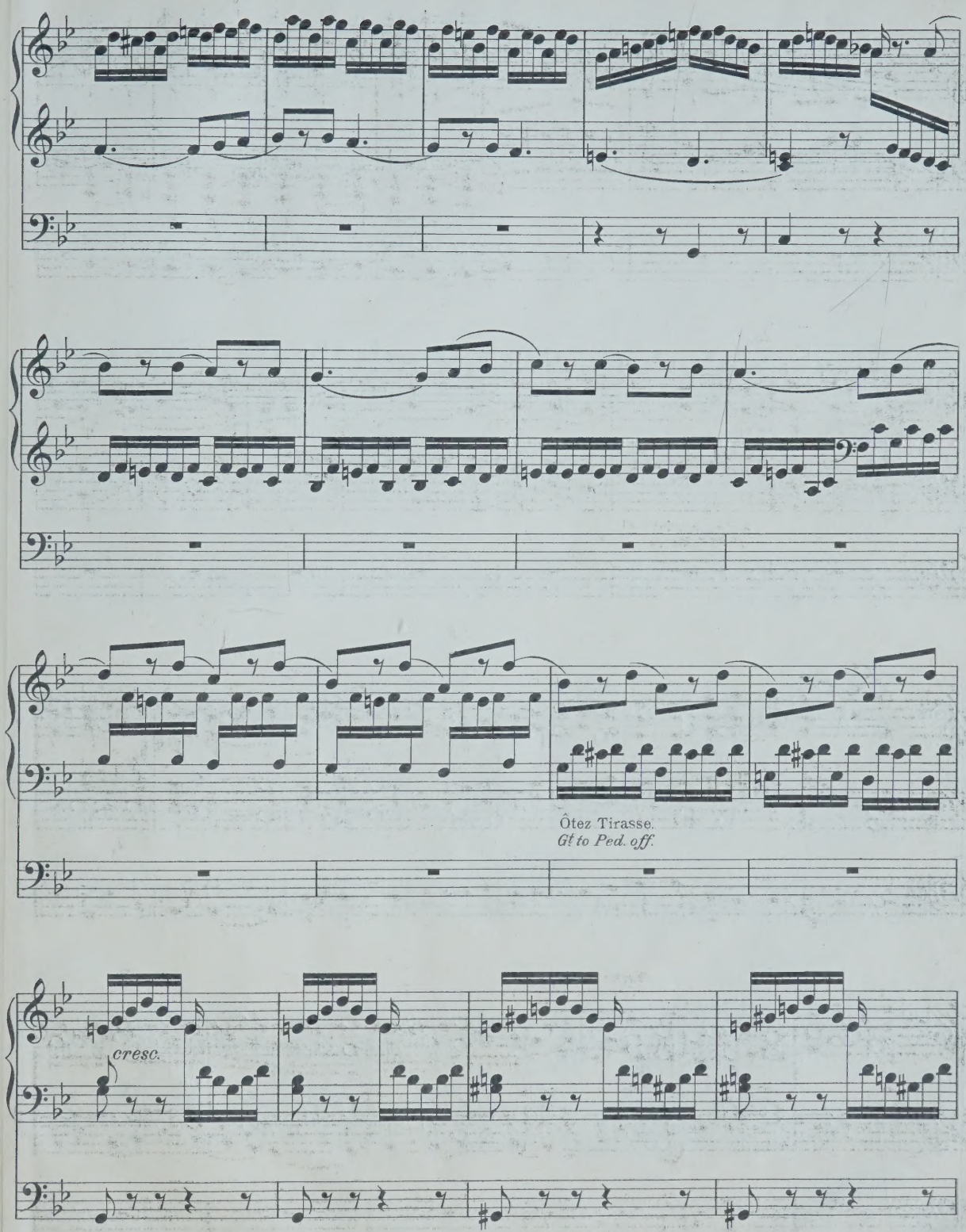
Allegro non troppo.

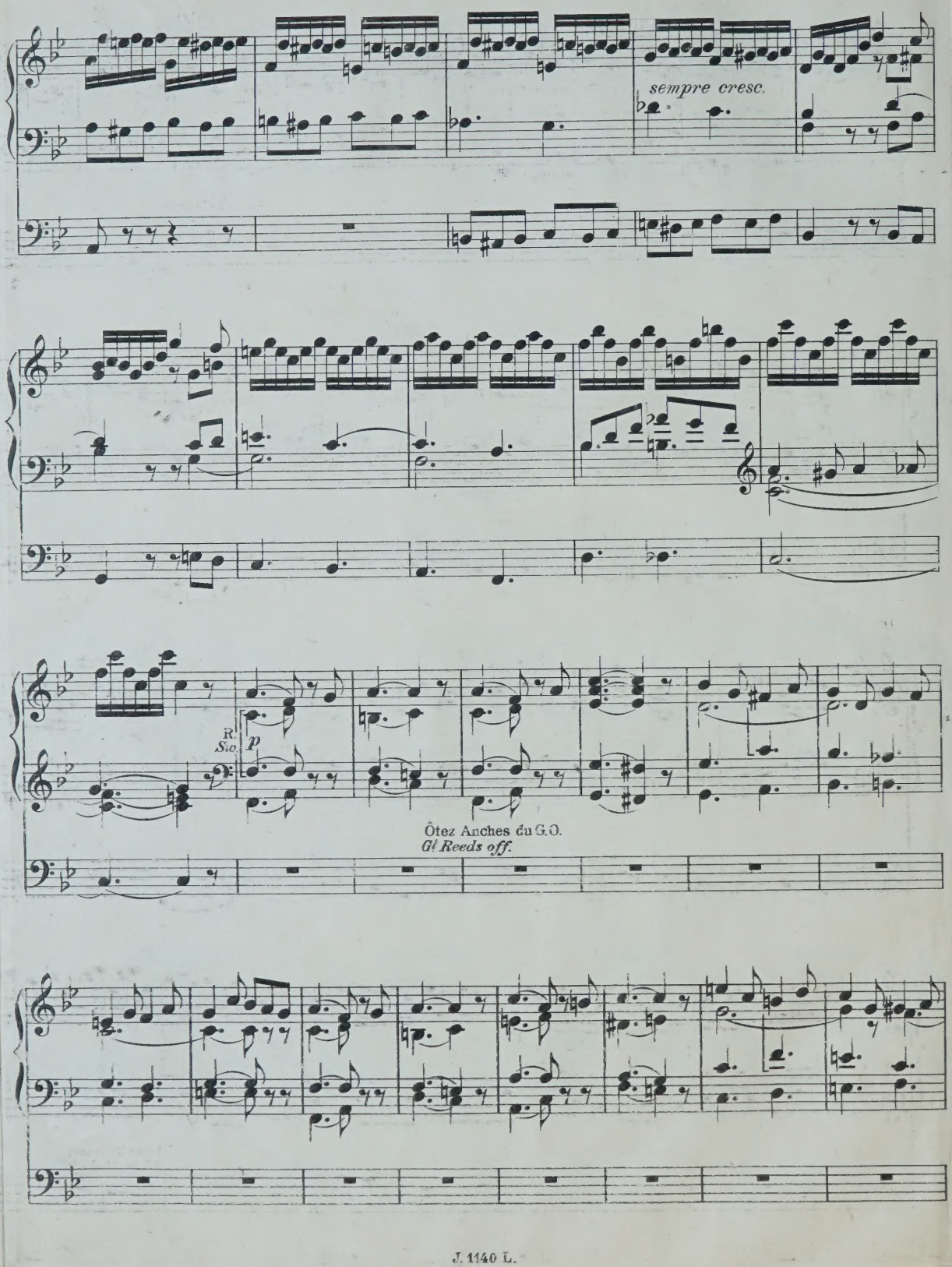
G.O. *Gt* ff

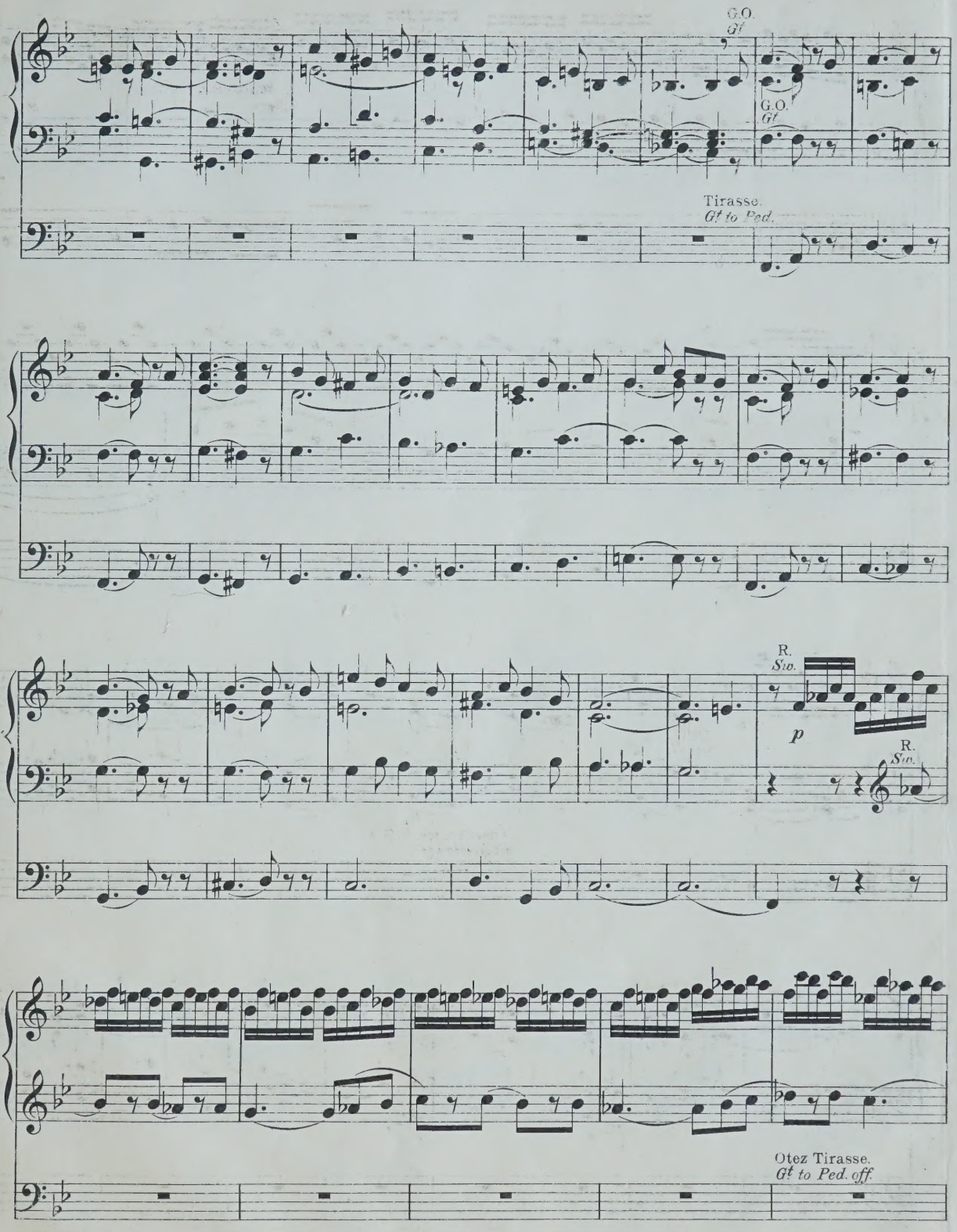
Tirasse du G.O. *Gt to Ped.*

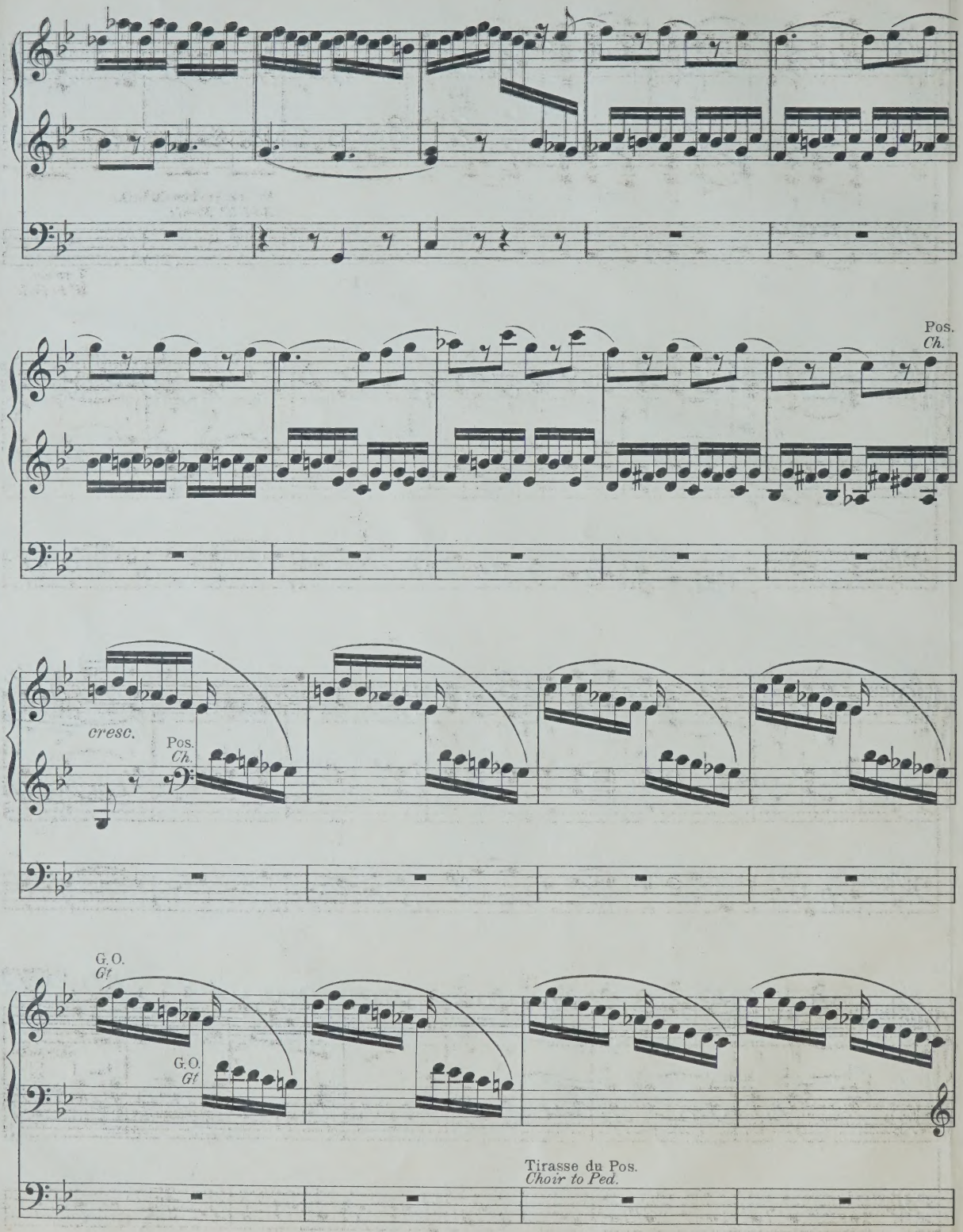
Ôtez Anches G.O. *Gt Reeds off.*

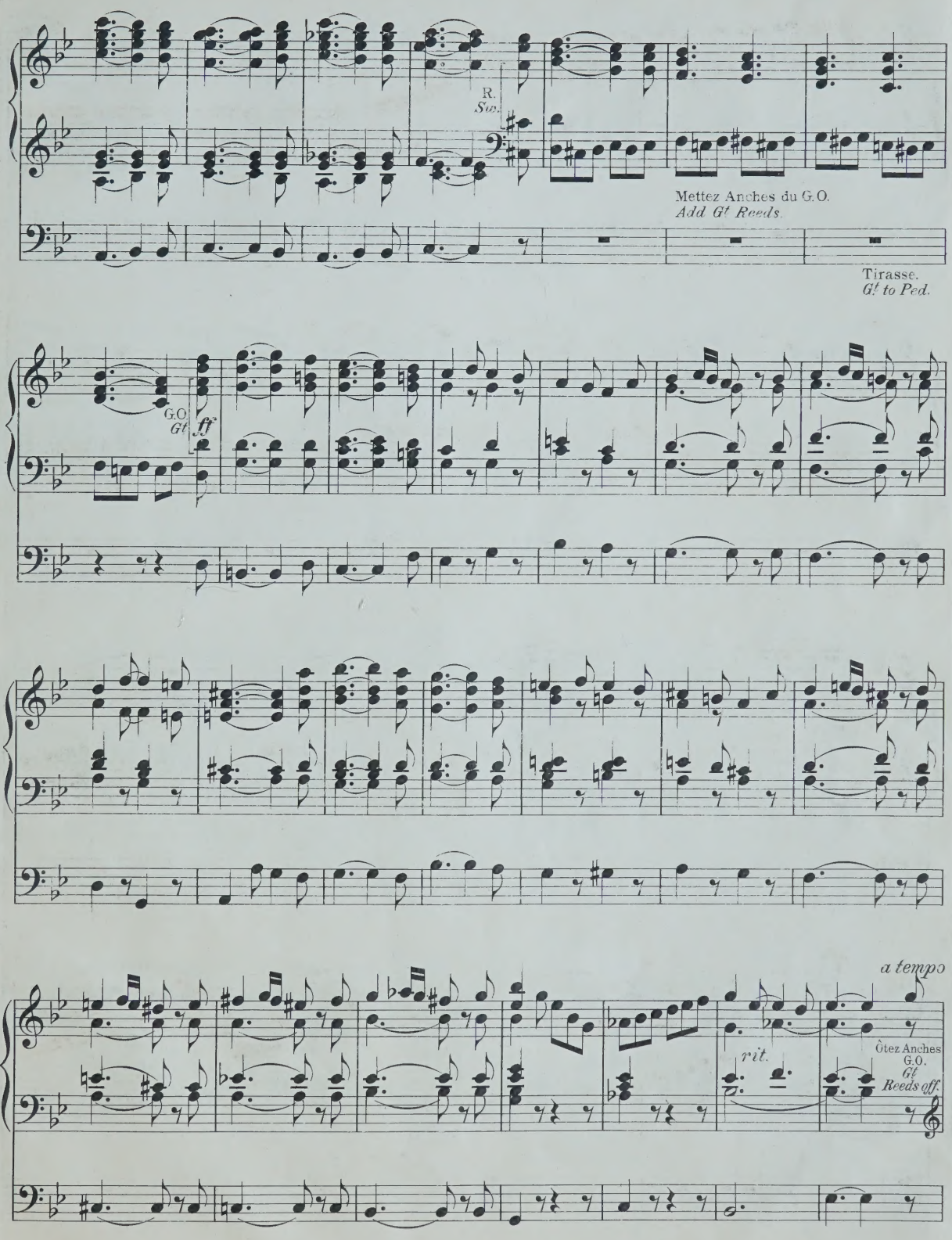

Pos.
Ch.
Mettez Anches G.O.
Add Gt Reeds
G.O.
Gt
G.O.
Gt
Fermez le Récit.
Close Sw.
Court.
rit.
Court.
Pos.
Ch.
Pos.
Ch.

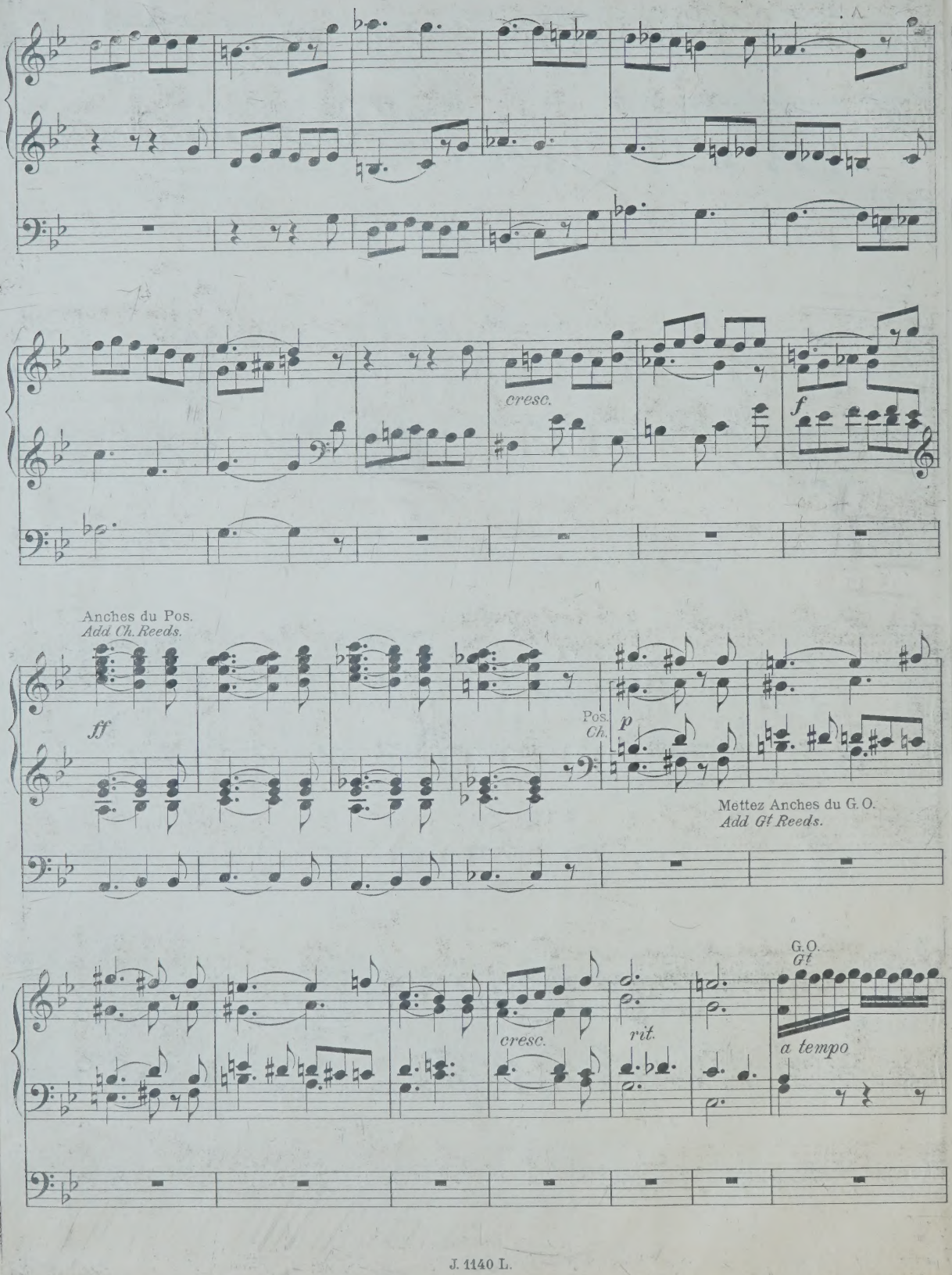

Ôtez Tirasse.
Gt to Ped. off.
cresc.

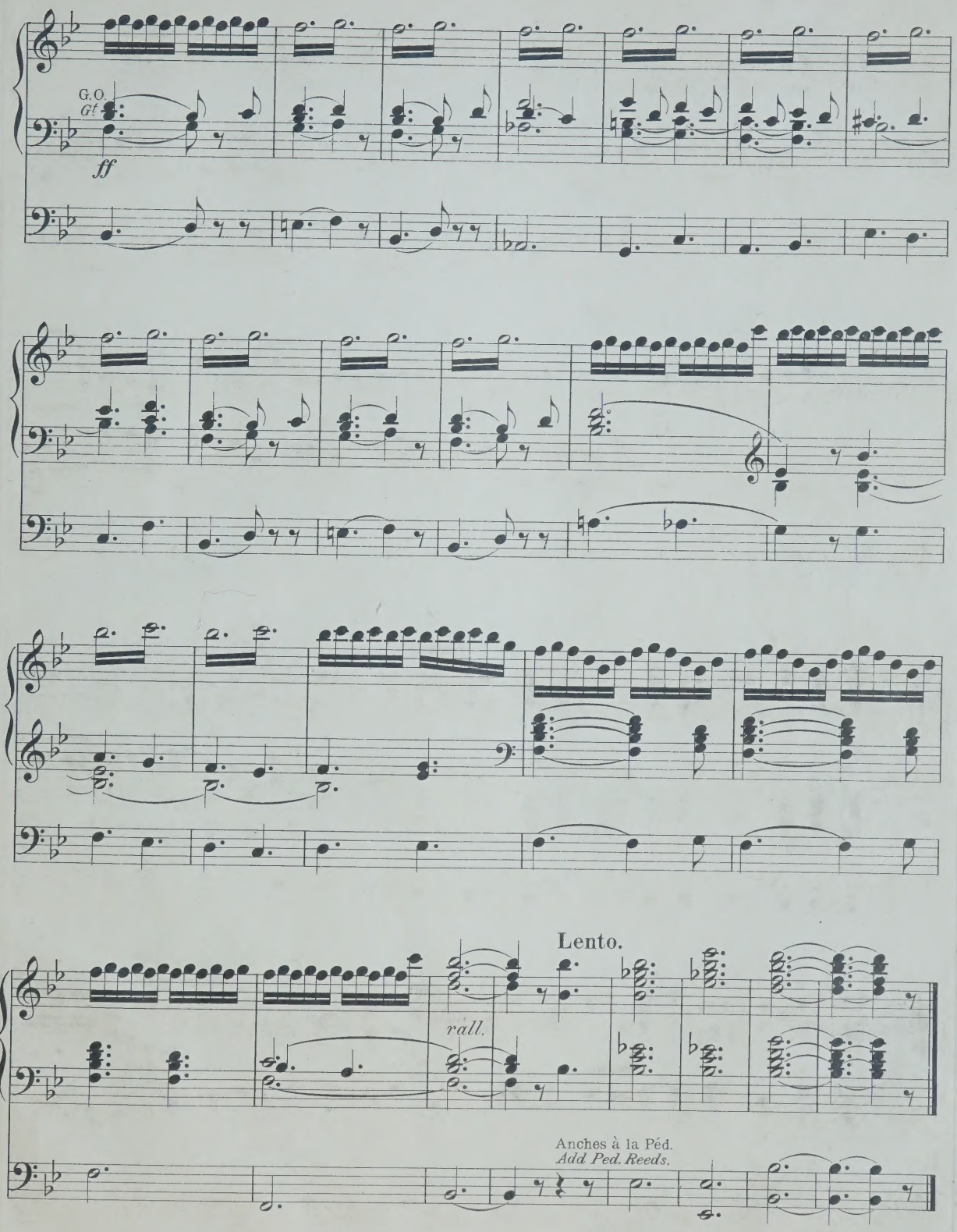

sempre cresc.
R.
Sio.
p
Ôtez Anches du G.O.
Gt Reeds off.


G.O.
Gt
G.O.
Gt
Tirasse.
Gt to Ped.
R.
Sw.
p
R.
Sw.
Otez Tirasse.
Gt to Ped. off.


Pos.
Ch.
cresc.
Pos.
Ch.
G.O.
Gt
G.O.
Gt
Tirasse du Pos.
Choir to Ped.


R.
Sw.
Mettez Anches du G.O.
Add Gt Reeds.
Tirasse.
Gt to Ped.
G.O.
Gt
ff
a tempo
rit.
Ôtez Anches
G.O.
Gt
Reeds off.


cresc.
f
Anches du Pos.
Add Ch. Reeds.
ff
Pos.
Ch.
p
Mettez Anches du G. O.
Add Gt Reeds.
cresc.
rit.
G.O.
Gt
a tempo


G.O.
Gt.
ff
Lento.
rall.
Anches à la Péd.
Add Ped. Reeds.

Herrn Professor Dr. Robert Papperitz
Organist zu St. Nicolai in Leipzig
verehrungsvoll gewidmet.

SONATE
(D moll)
für die
ORGEL

SONATA
(D minor)
for the
ORGAN

von / by

Battison Haynes.

Op. 11. — Pr. M 4_.

Eigenthum des Verlegers für alle Länder.
Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.
(K. K. Oestern. goldene Medaille.)

6191.

Lith. Anst. v. C. G. Röder, Leipzig.

Die Wahl der Registrirung bleibe dem Ausführenden überlassen, mögen aber die verschiedenen Zeichen genau beibehalten werden.

I = Hauptwerk.
II = Unterwerk.
III = Oberwerk.

Ist ein Schwellwerk vorhanden, so kann dasselbe benutzt werden wie angedeutet.

∨ = Spitze des Fusses.
∪ = Absatz des Fusses.

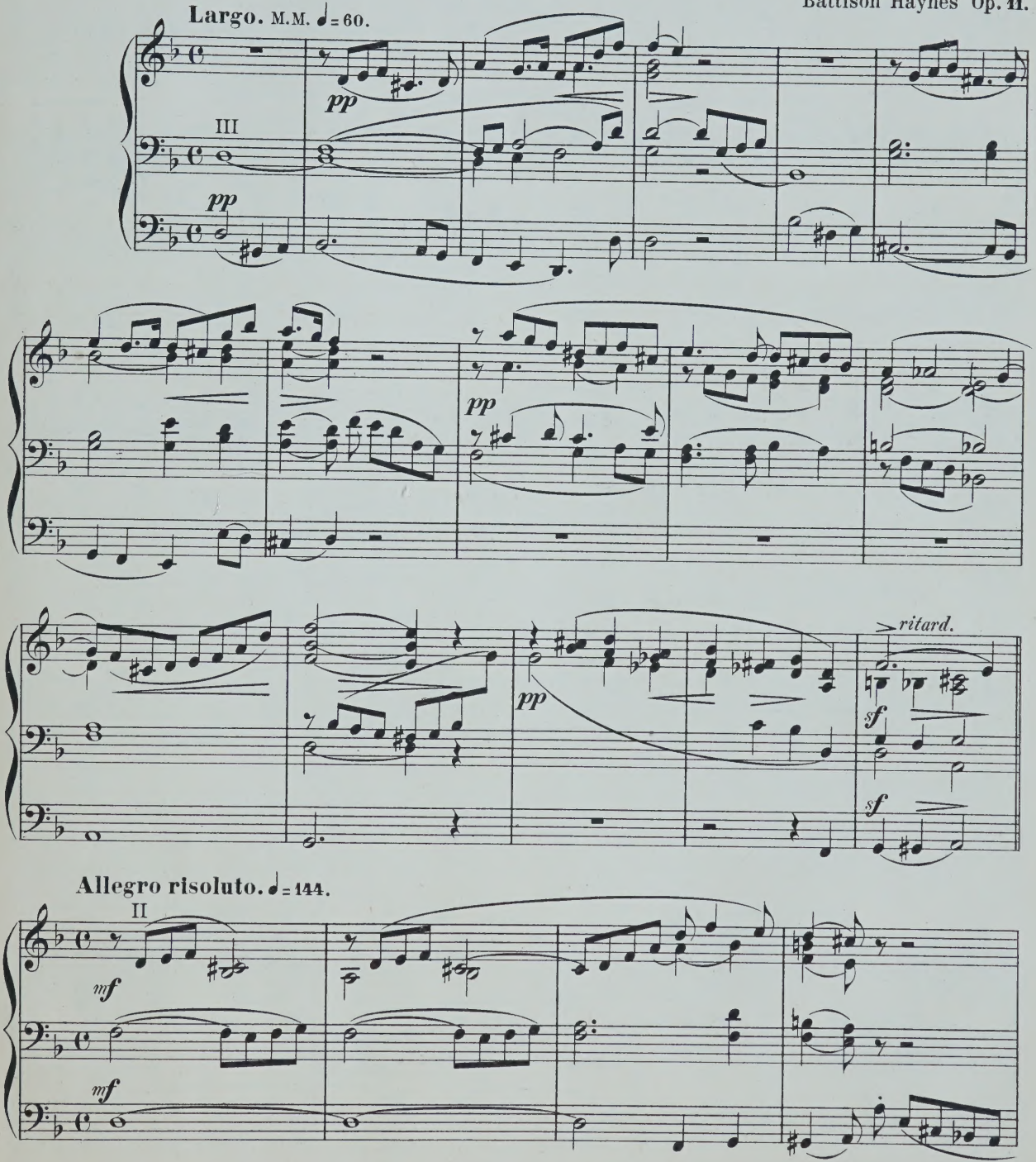
The selection of the stops is left to the decision of the performer, but it is desirable that the marks of expression be strictly adhered to.

I = *Great.*
II = *Choir.*
III = *Swell.*

∨ = *Toe.*
∪ = *Heel.*

SONATE.

Battison Haynes Op. 11.



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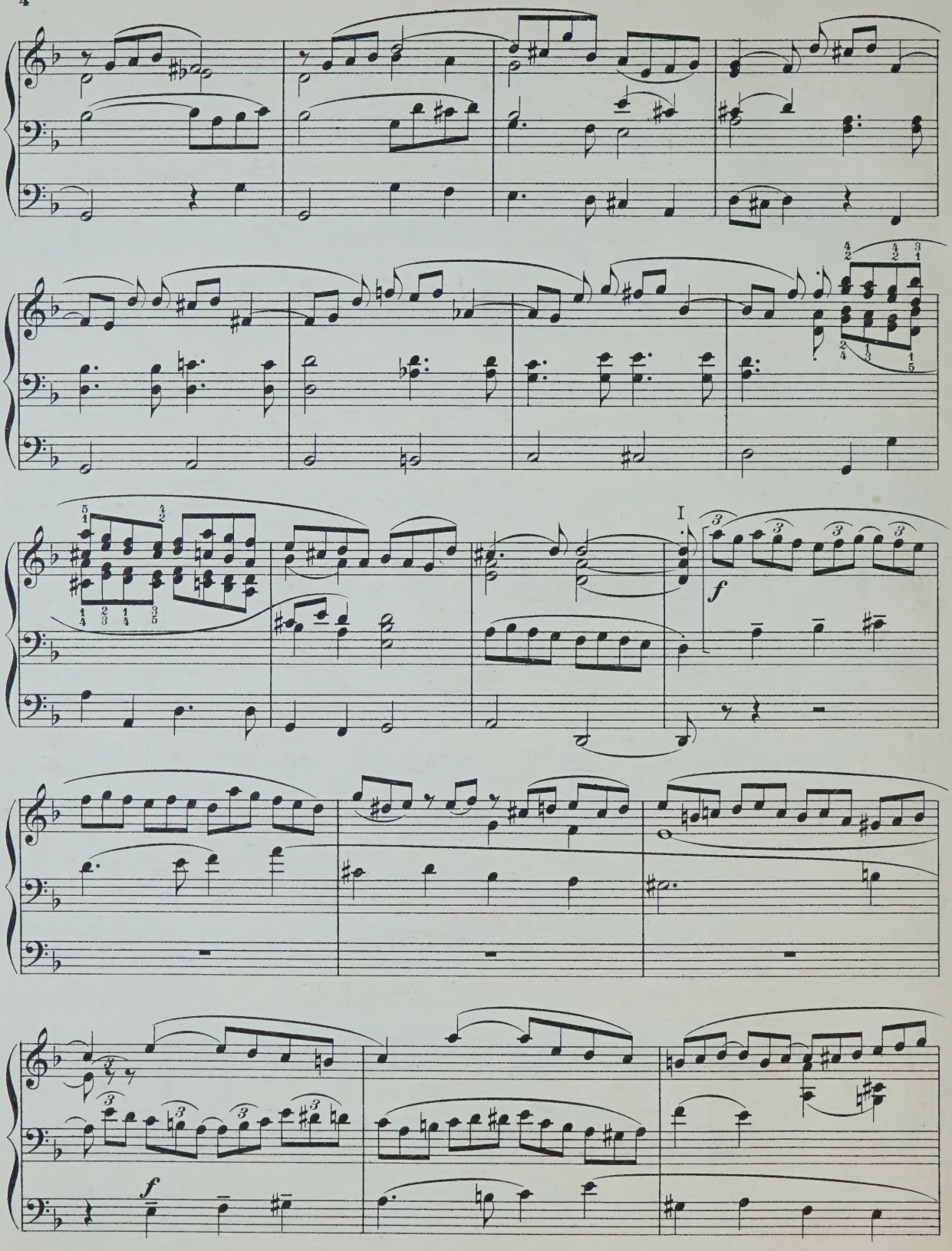
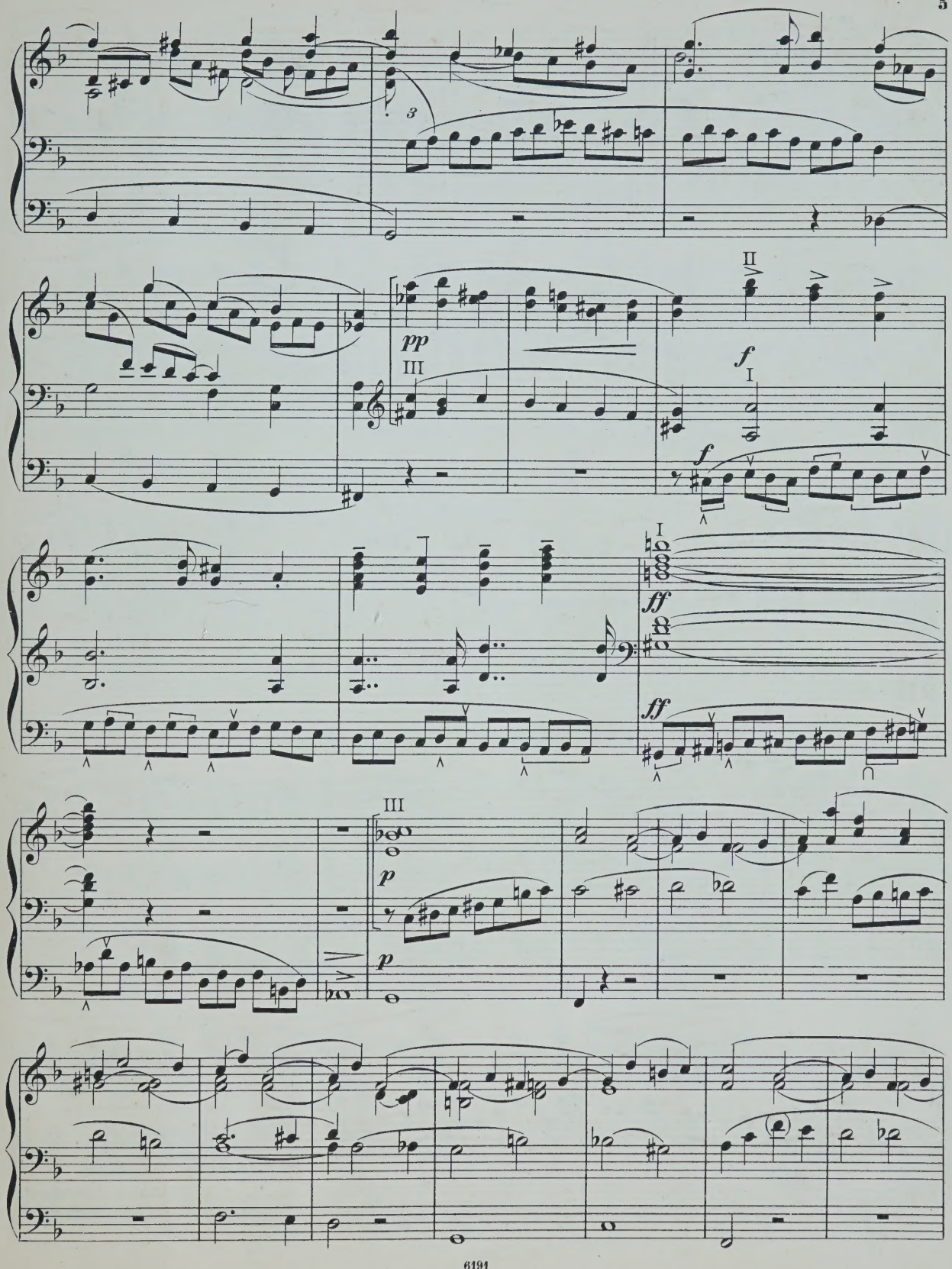
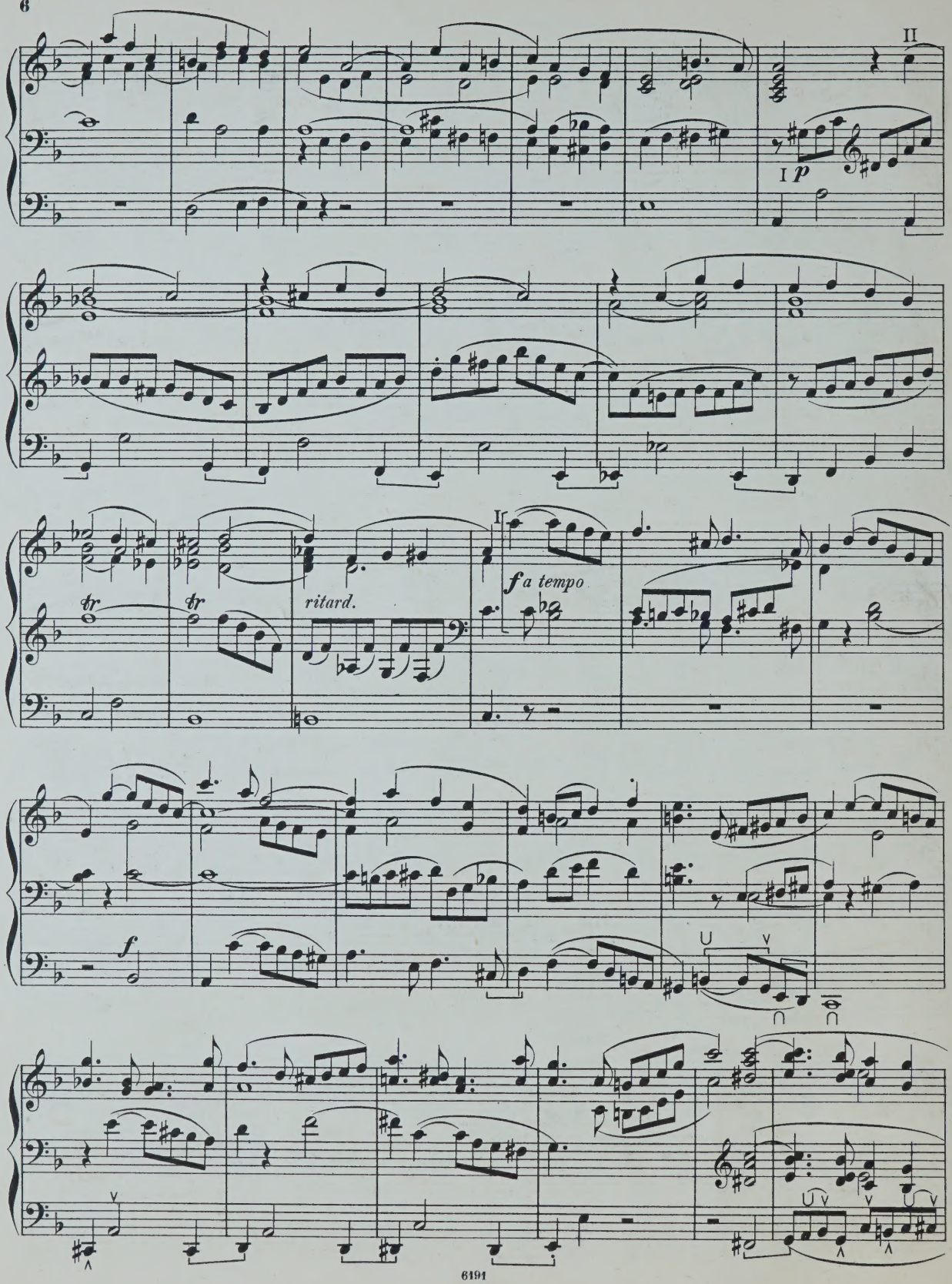
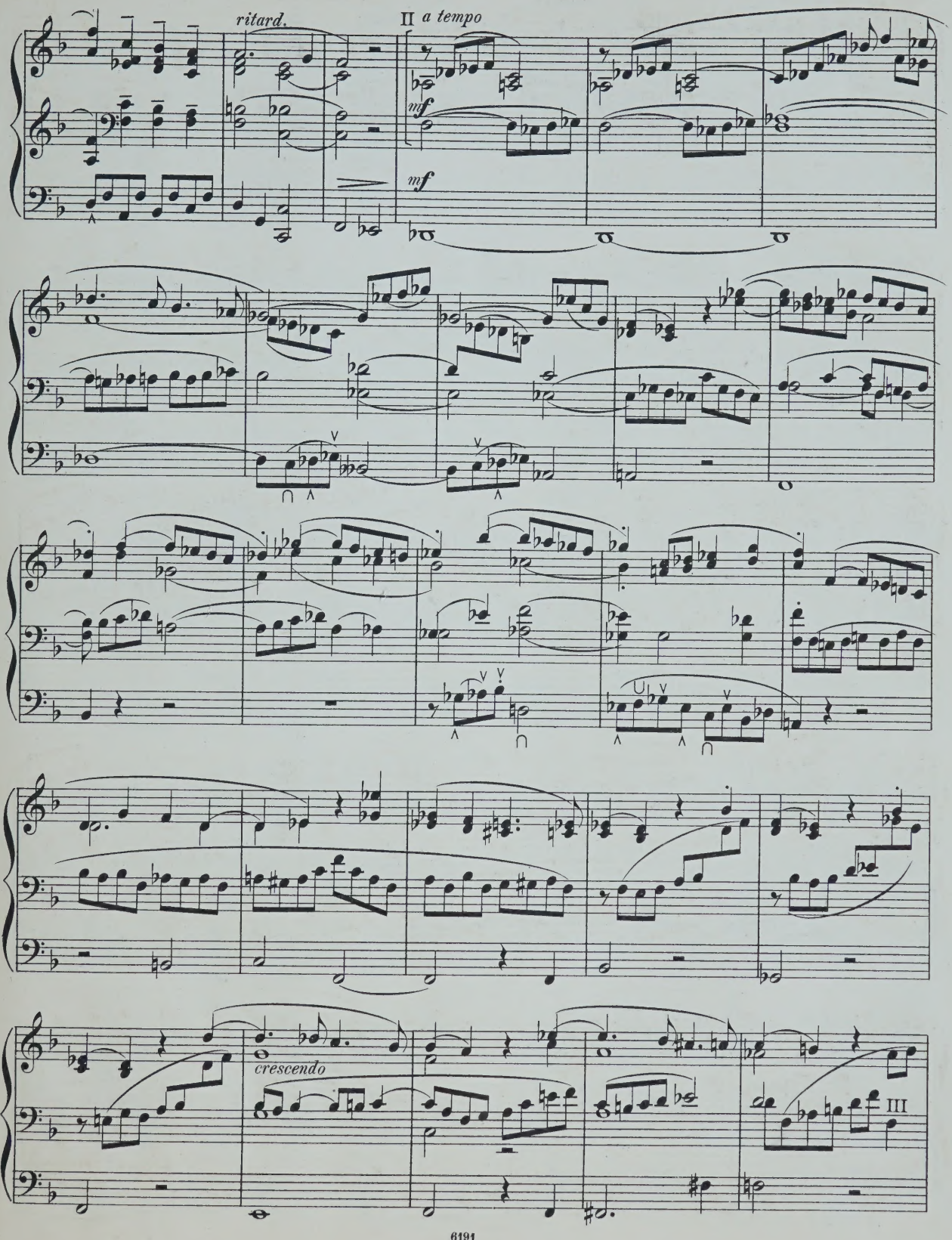
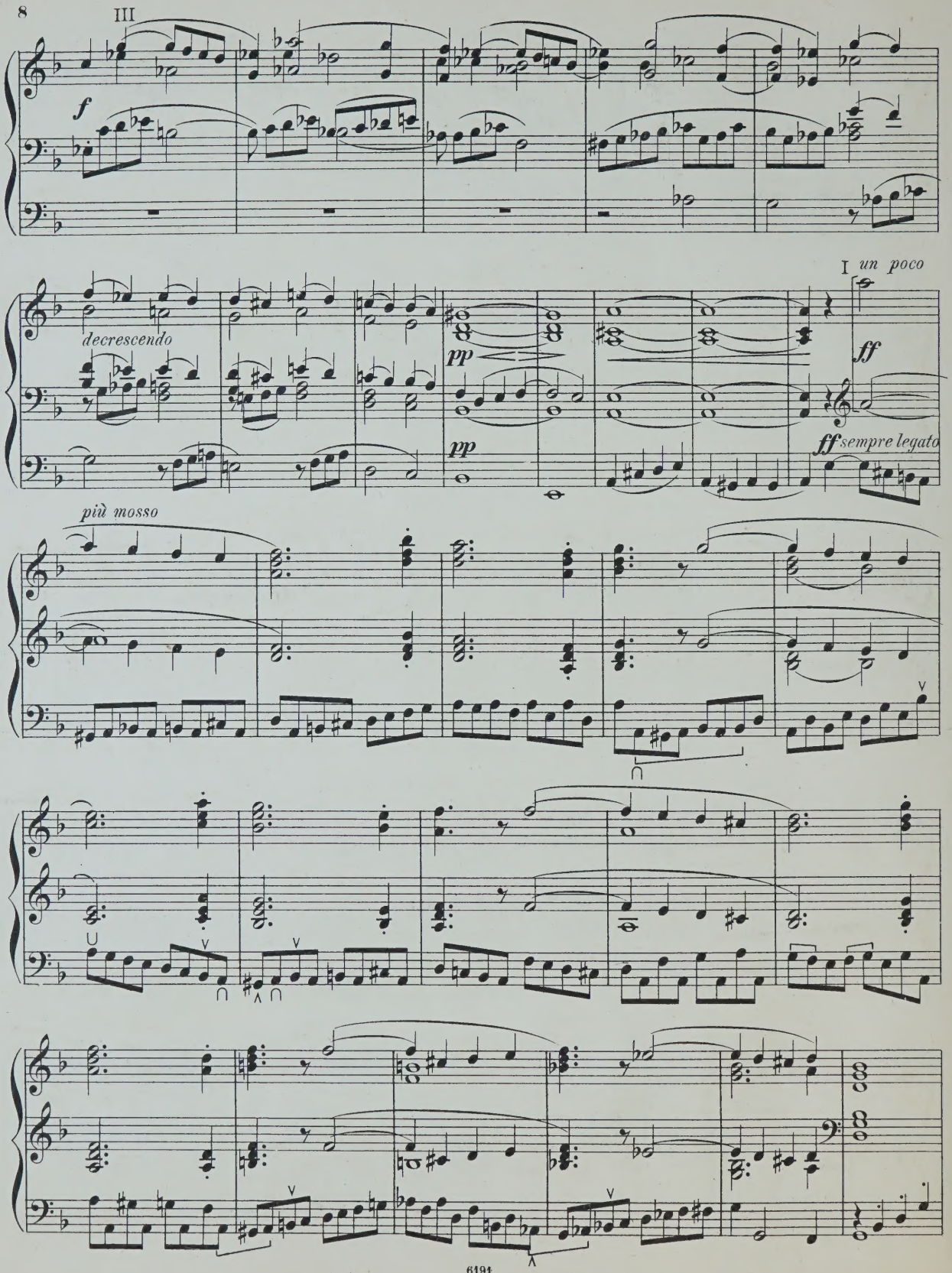
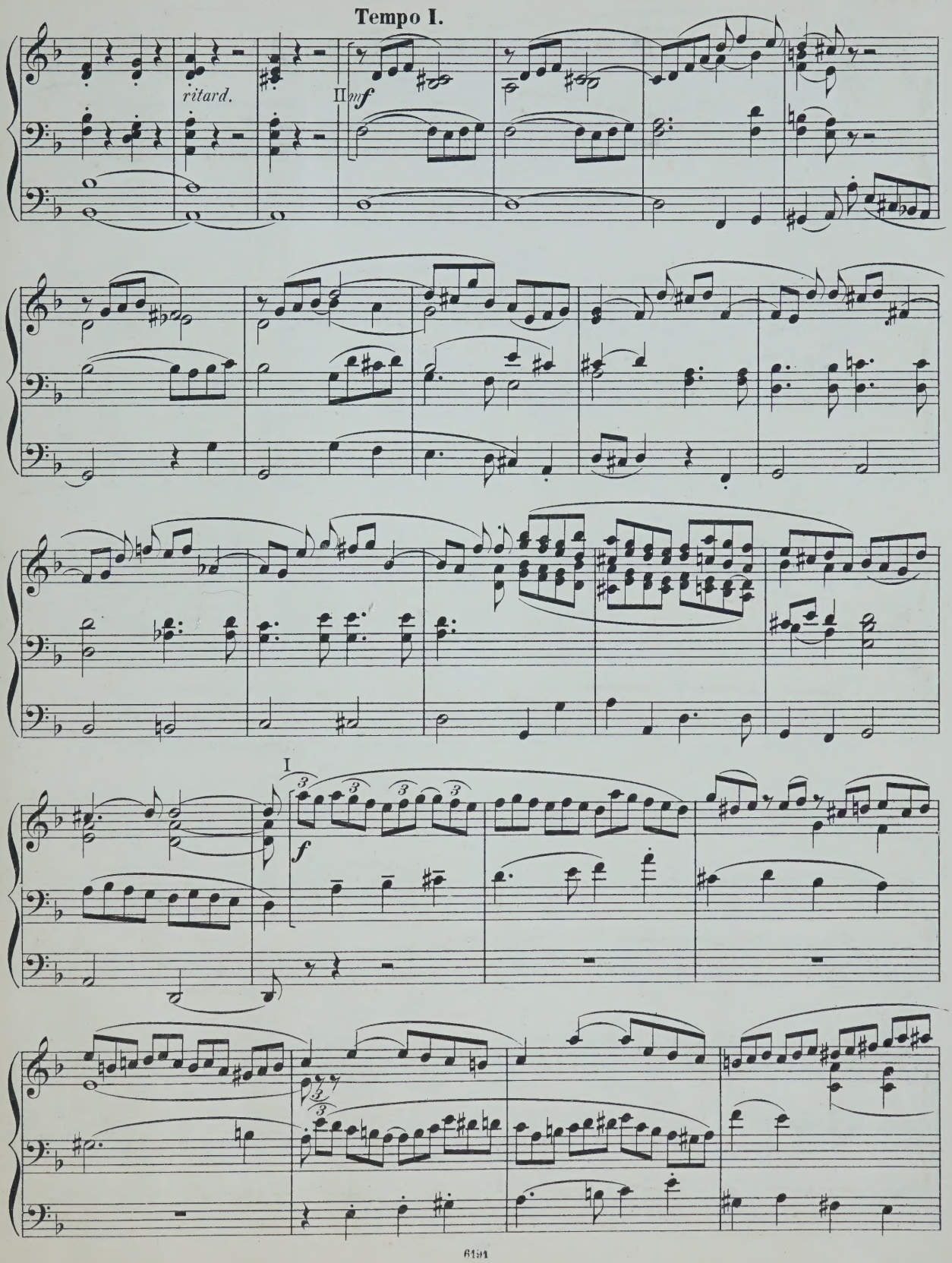

I
f
f

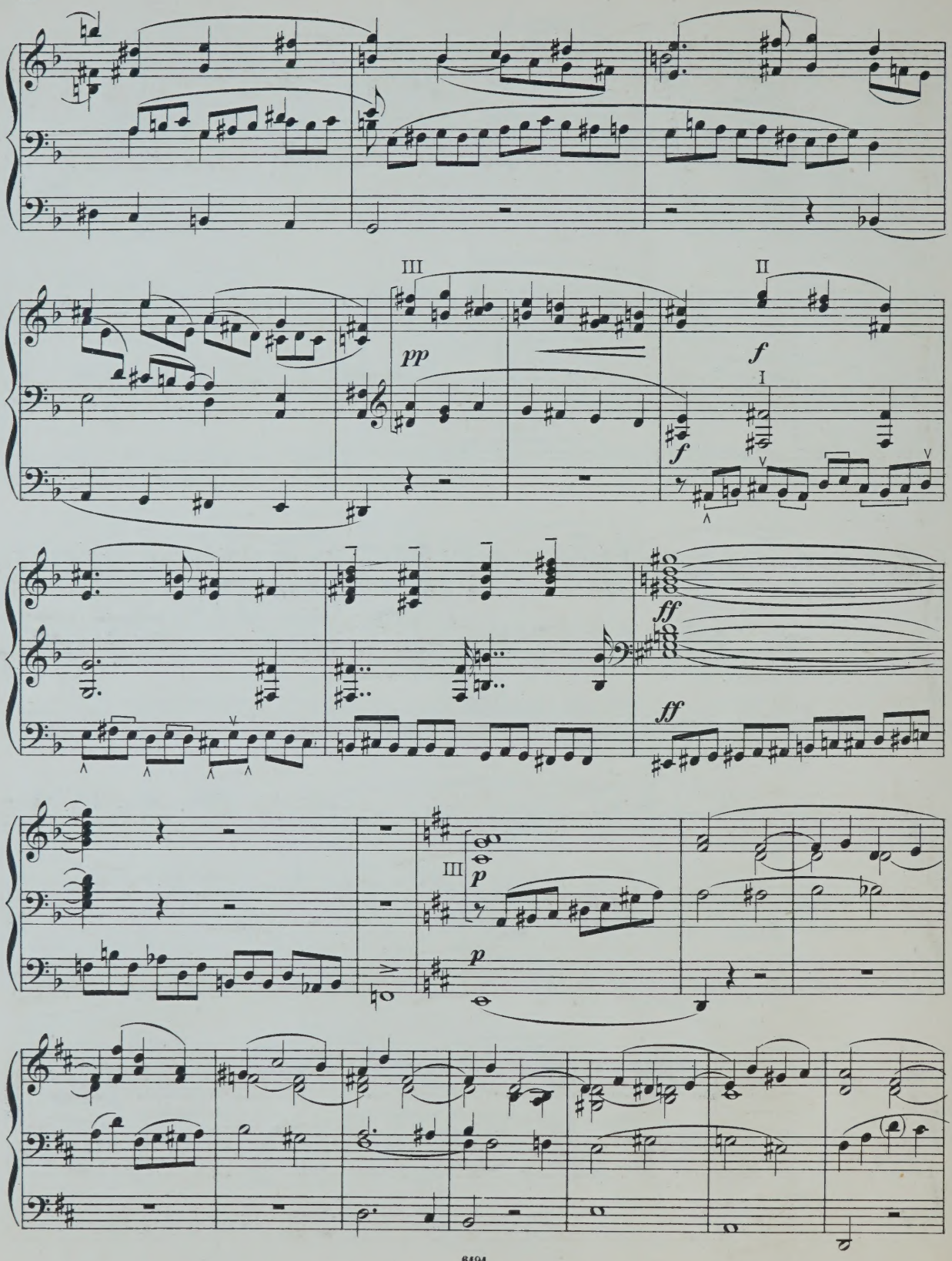

3
pp
III
II
f
I
f
I
ff
ff
III
p
p

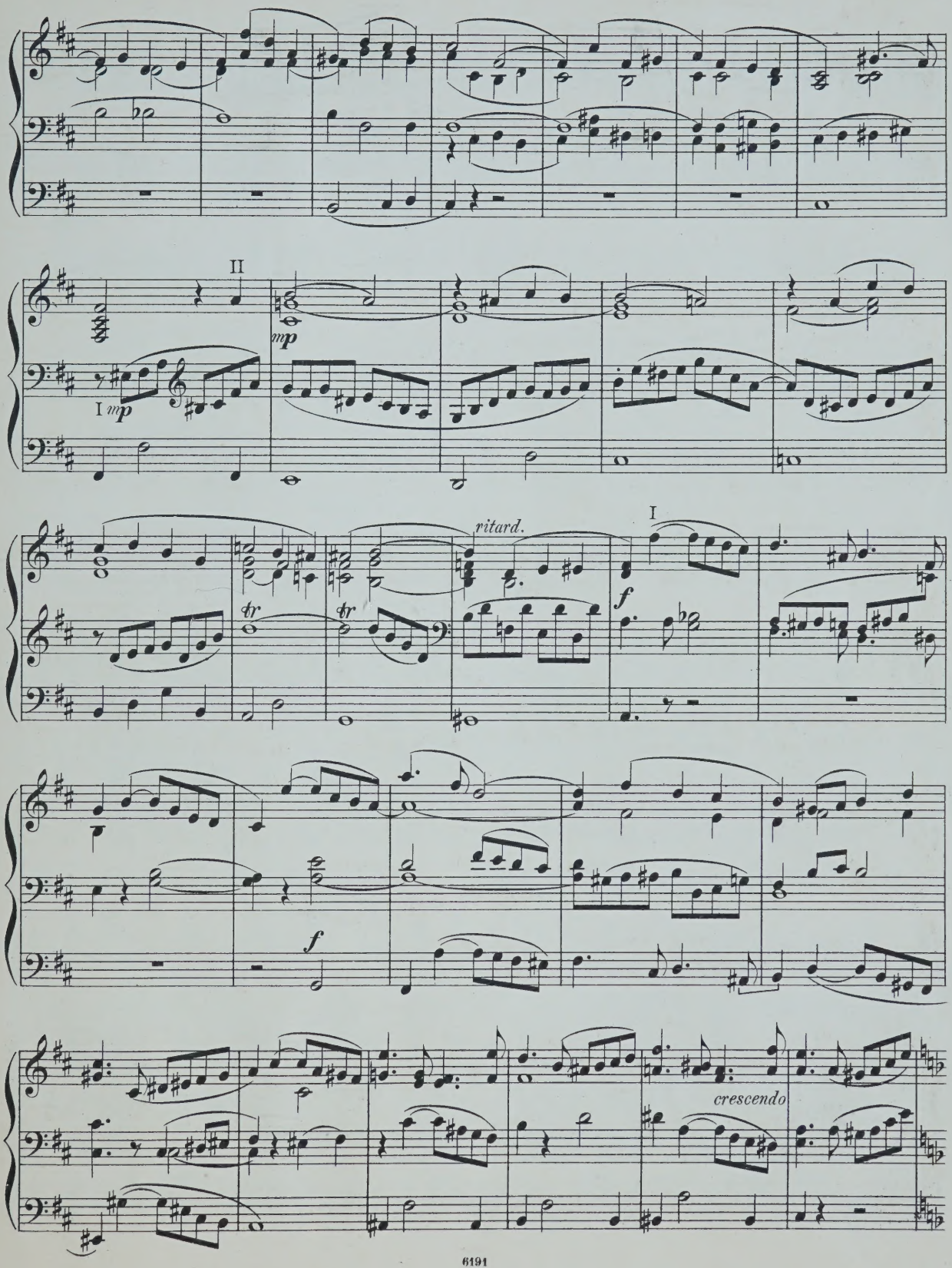

II
I p
tr
tr
ritard.
I
f a tempo
f

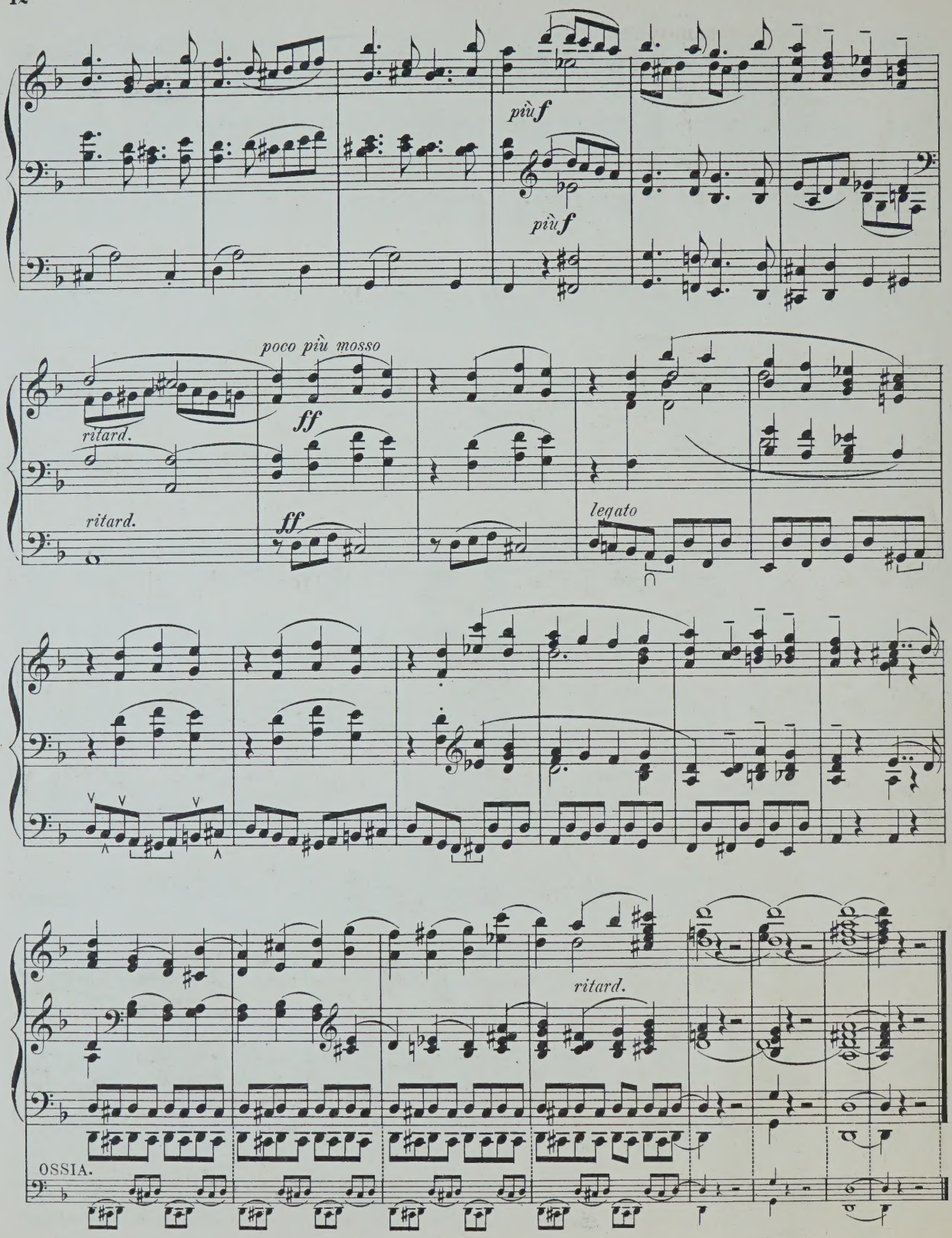

ritard.
II a tempo
mf
mf
crescendo
III

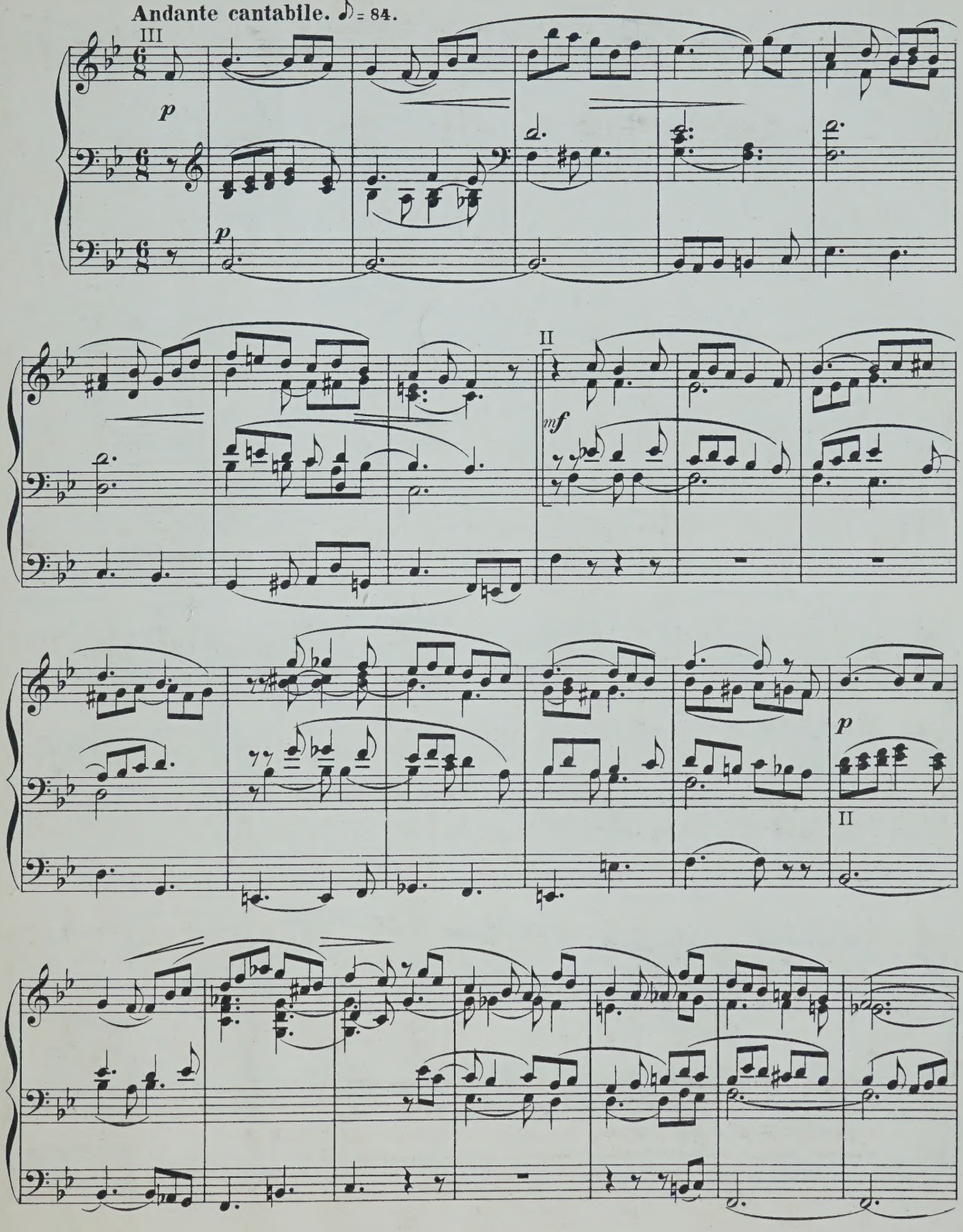

III
f
decrescendo
pp
pp
I un poco
ff
ff sempre legato
più mosso

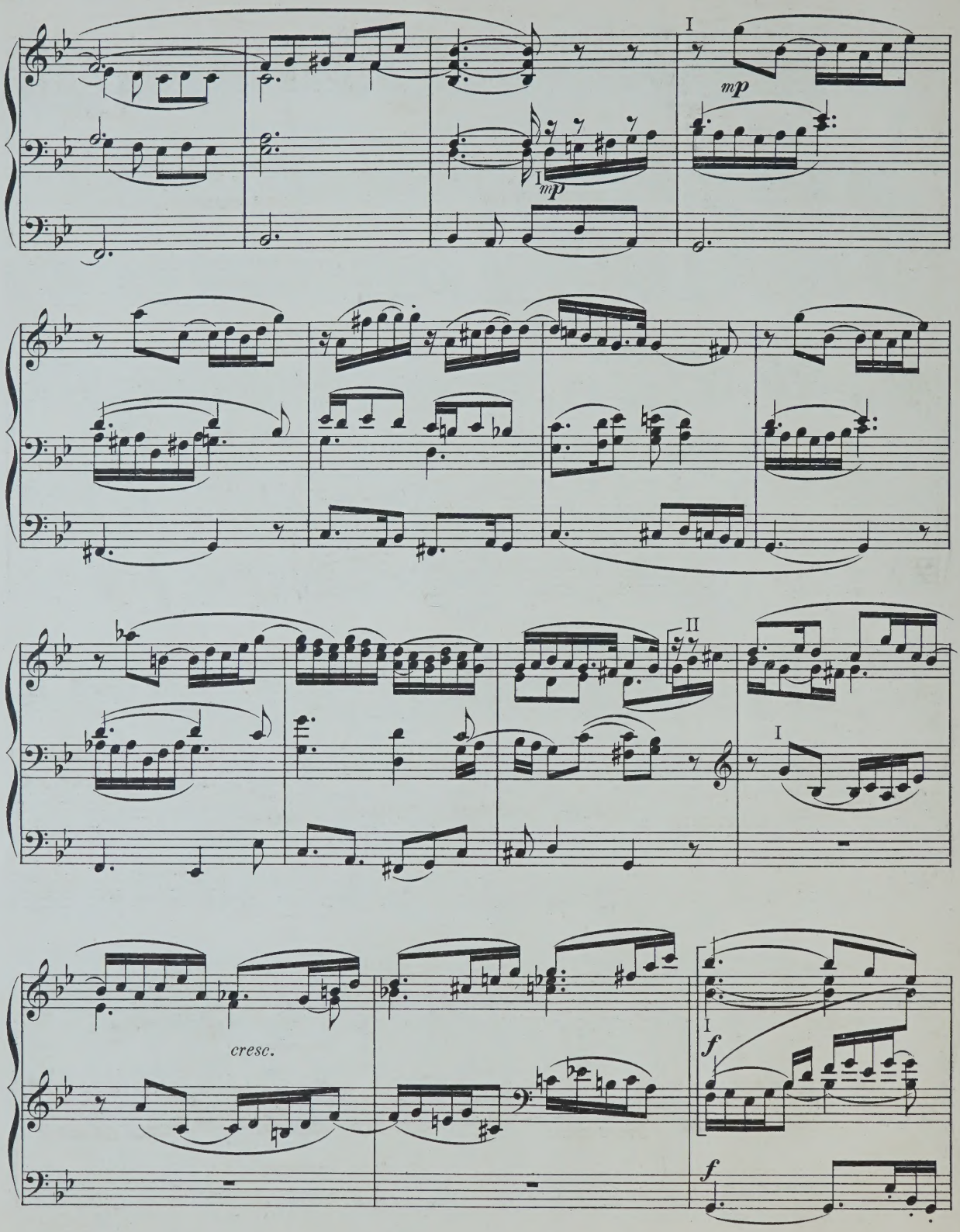

Tempo I.
ritard.
II
mf
I
f

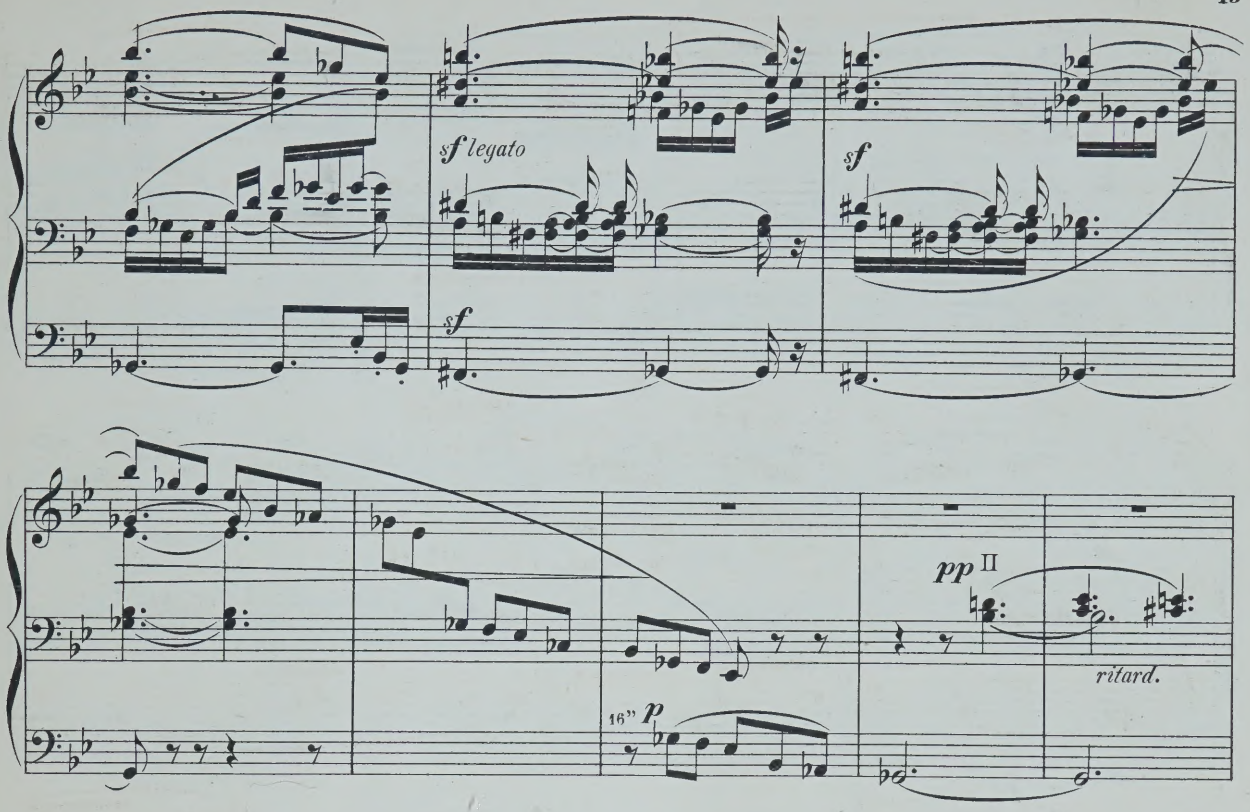

III
pp
II
f
f
I
ff
ff
III
p
p


II
mp
I mp
ritard.
I
tr
tr
f
f
crescendo

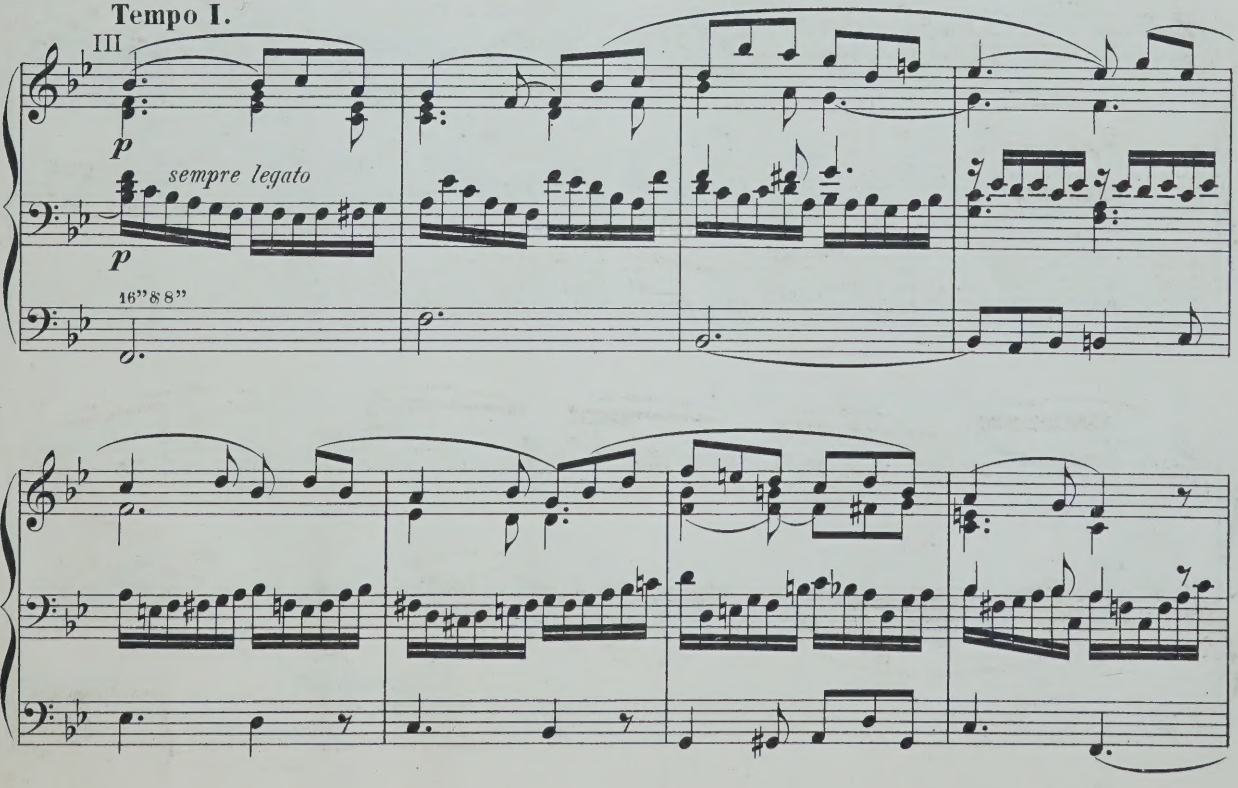

più f
più f
poco più mosso
ritard.
ff
ritard.
ff
legato
ritard.
OSSIA.

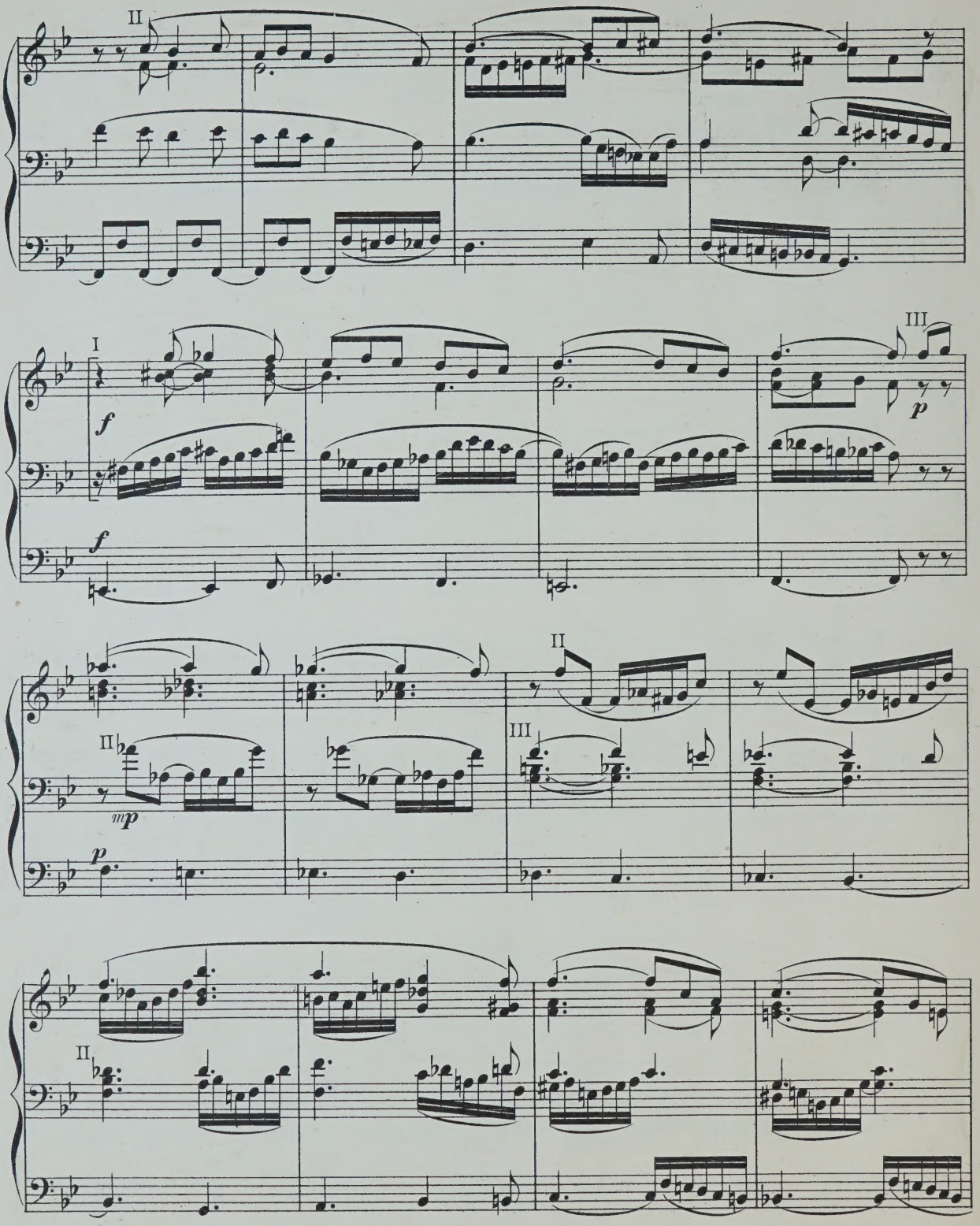

Andante cantabile. ♪ = 84.
III
p
p
II
mf
p
II

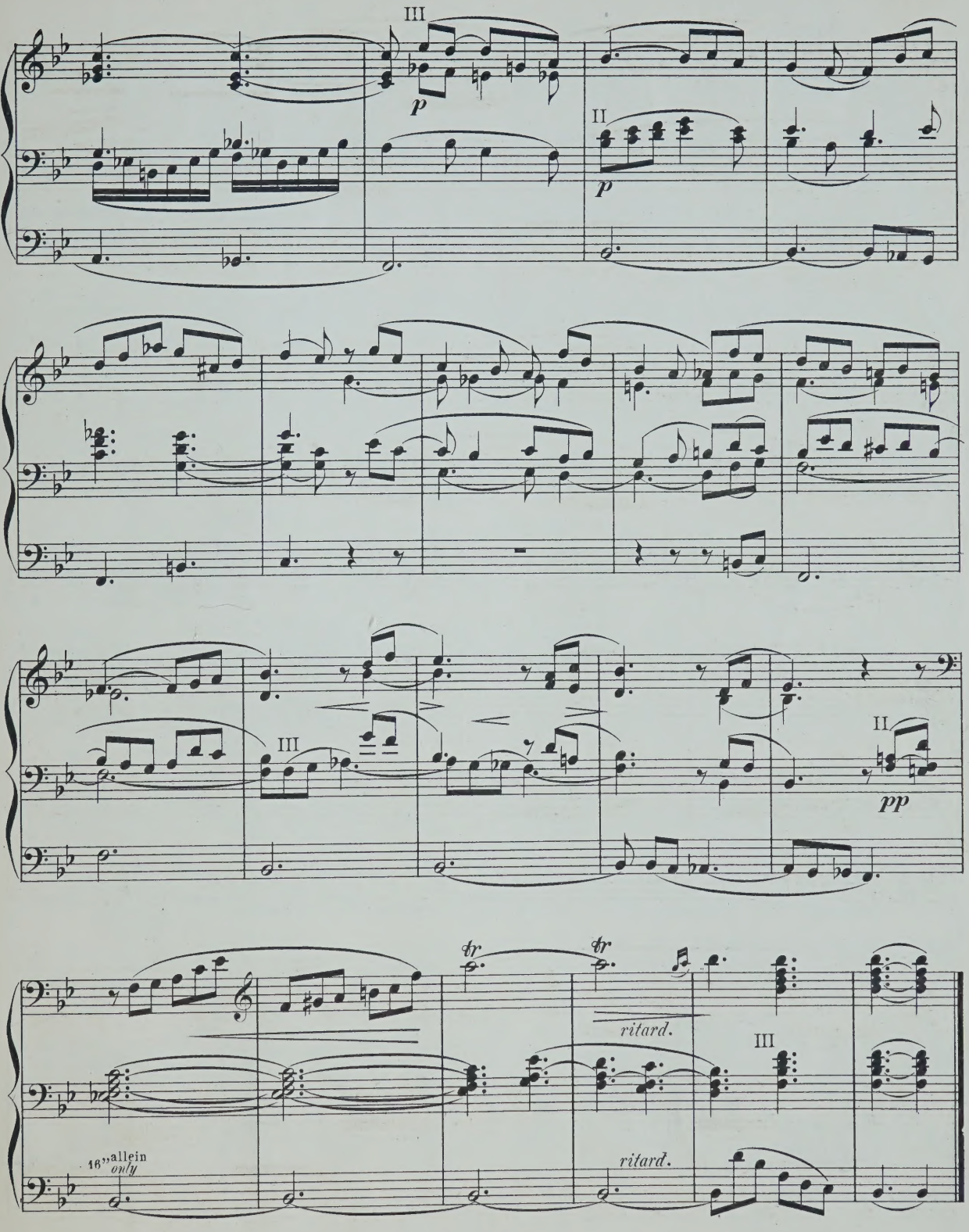

I
mp
I
mp
II
I
cresc.
I
f
f



Tempo I.

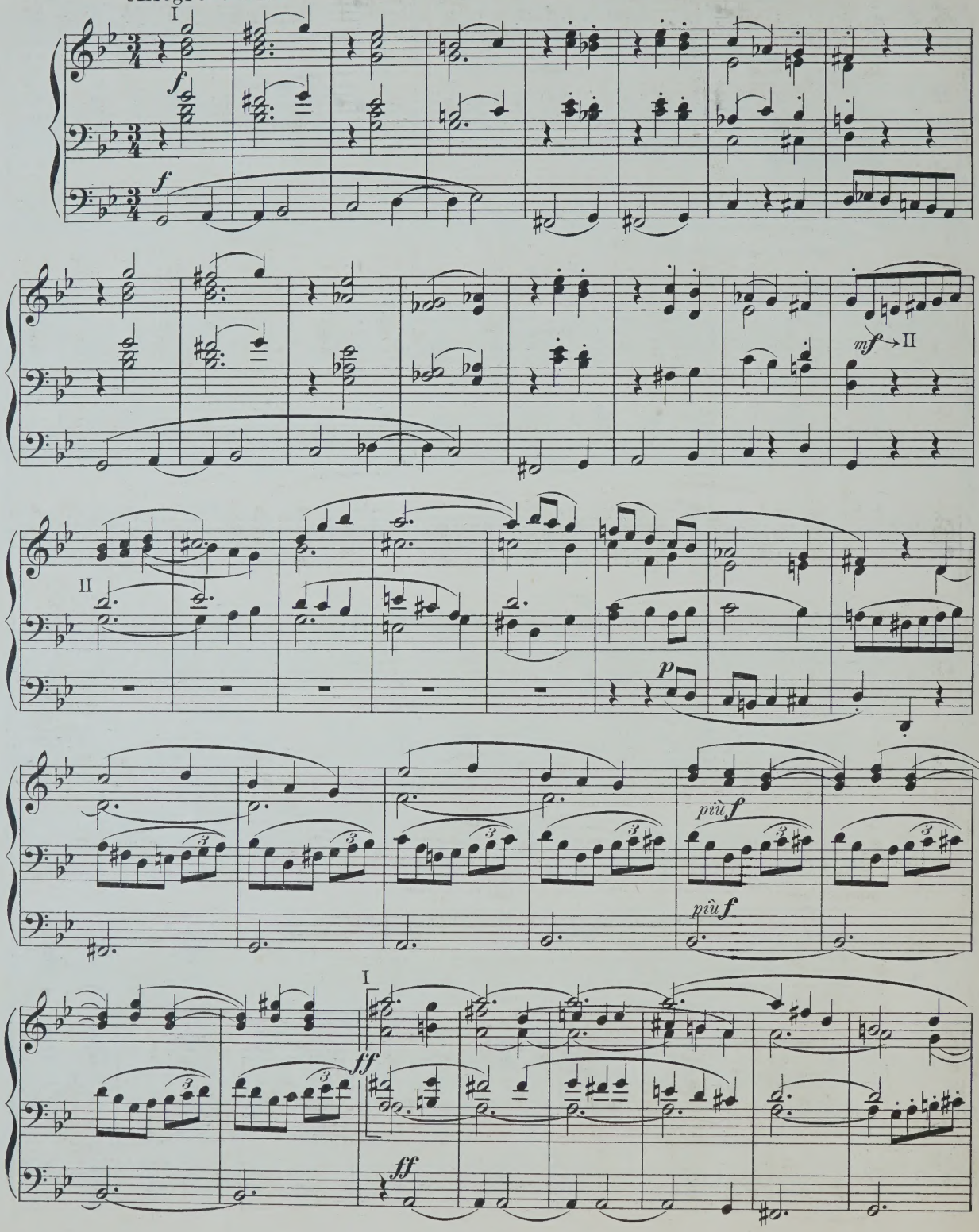


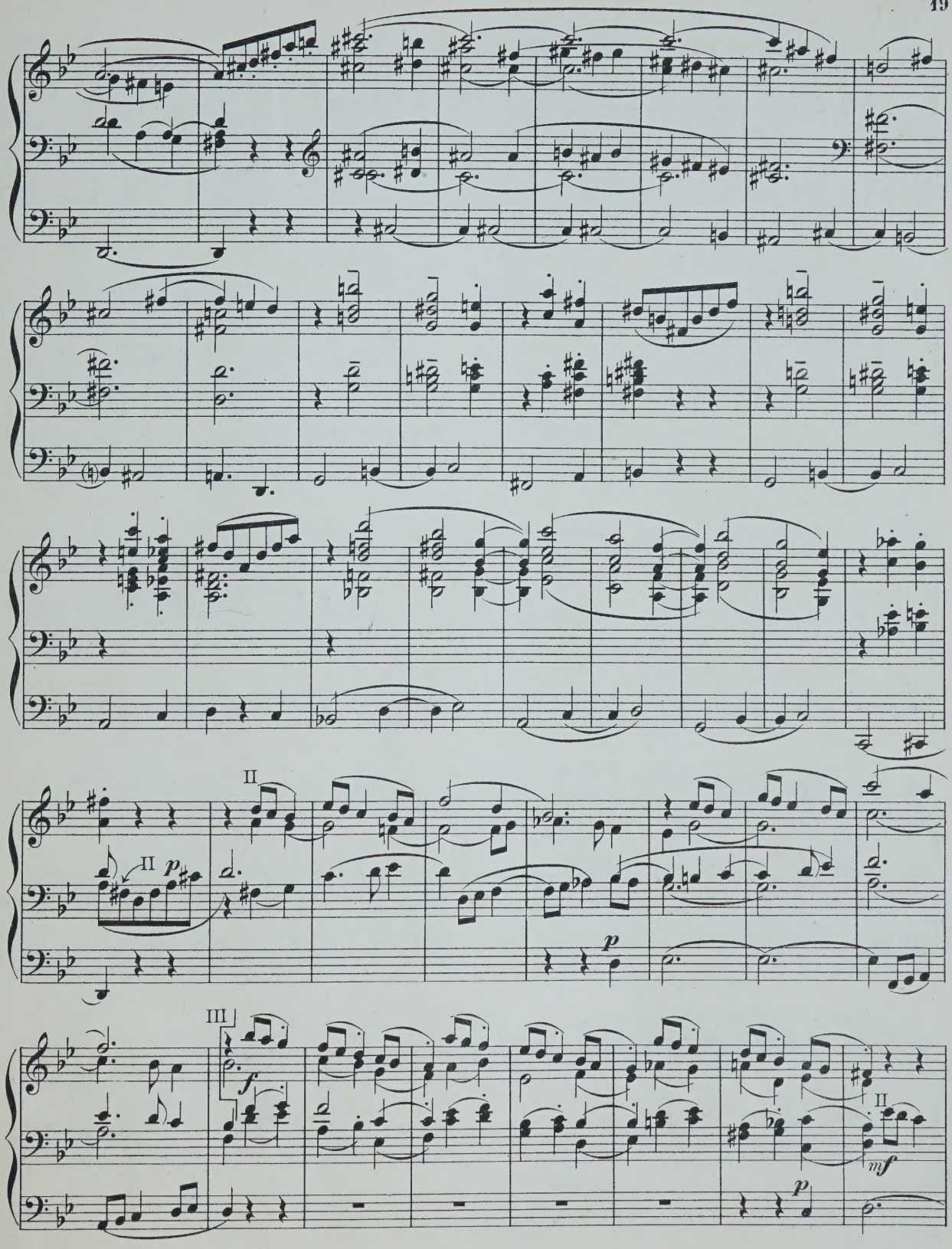

II
I
III
f
f
p
II
III
II
mp
p
II

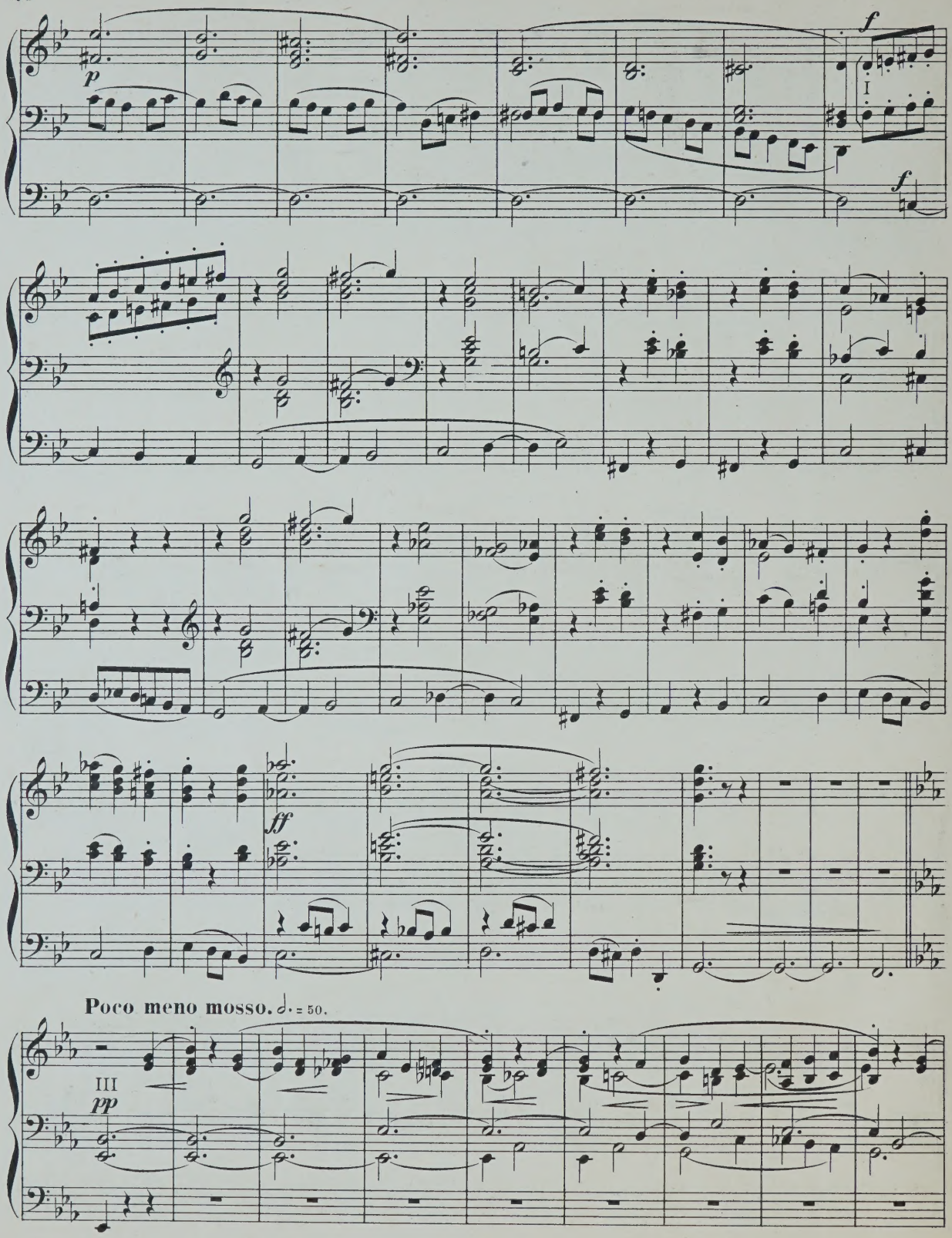

III
p
II
p
III
II
pp
tr
tr
ritard.
III
16 „allein
only
ritard.

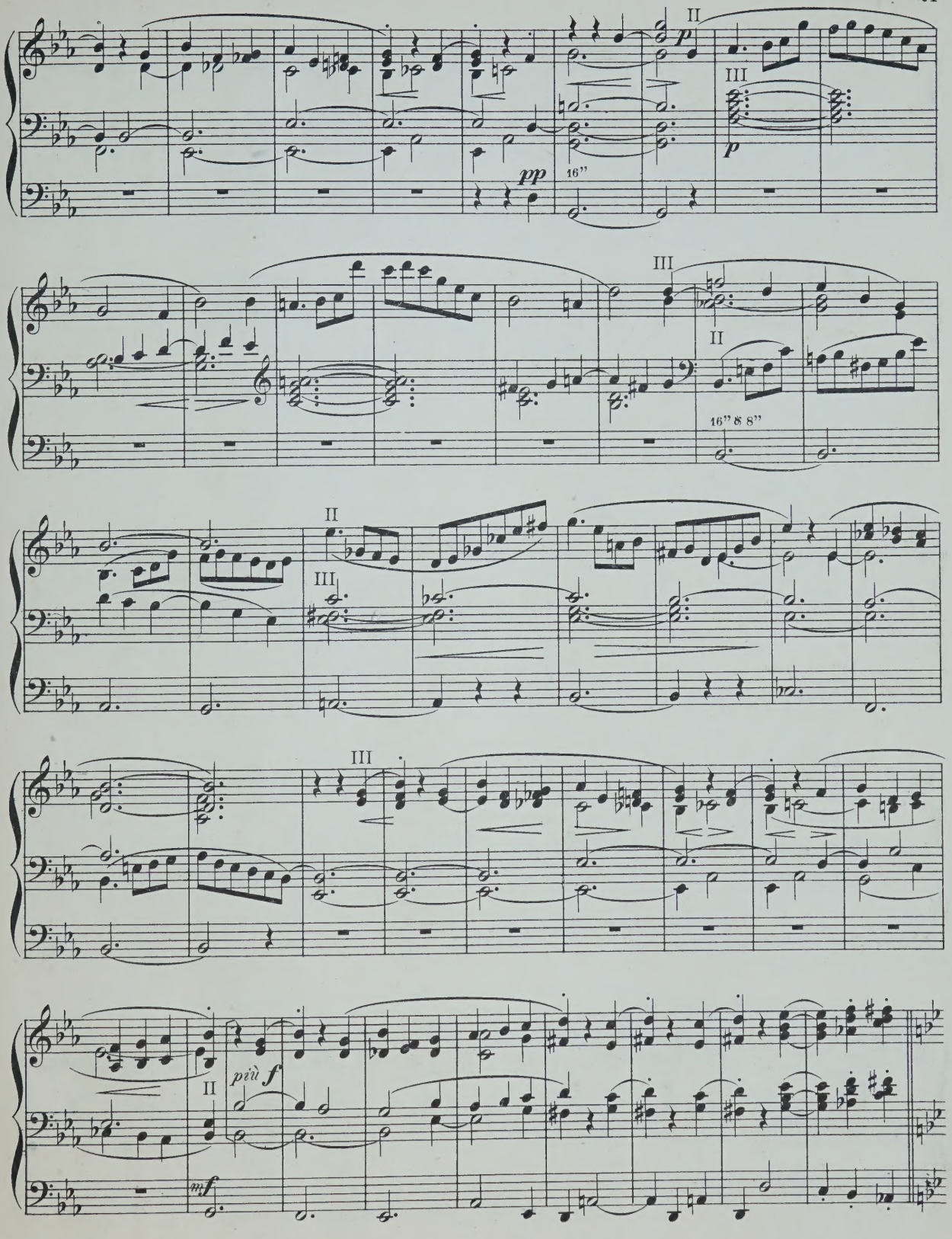
SCHERZOSO.

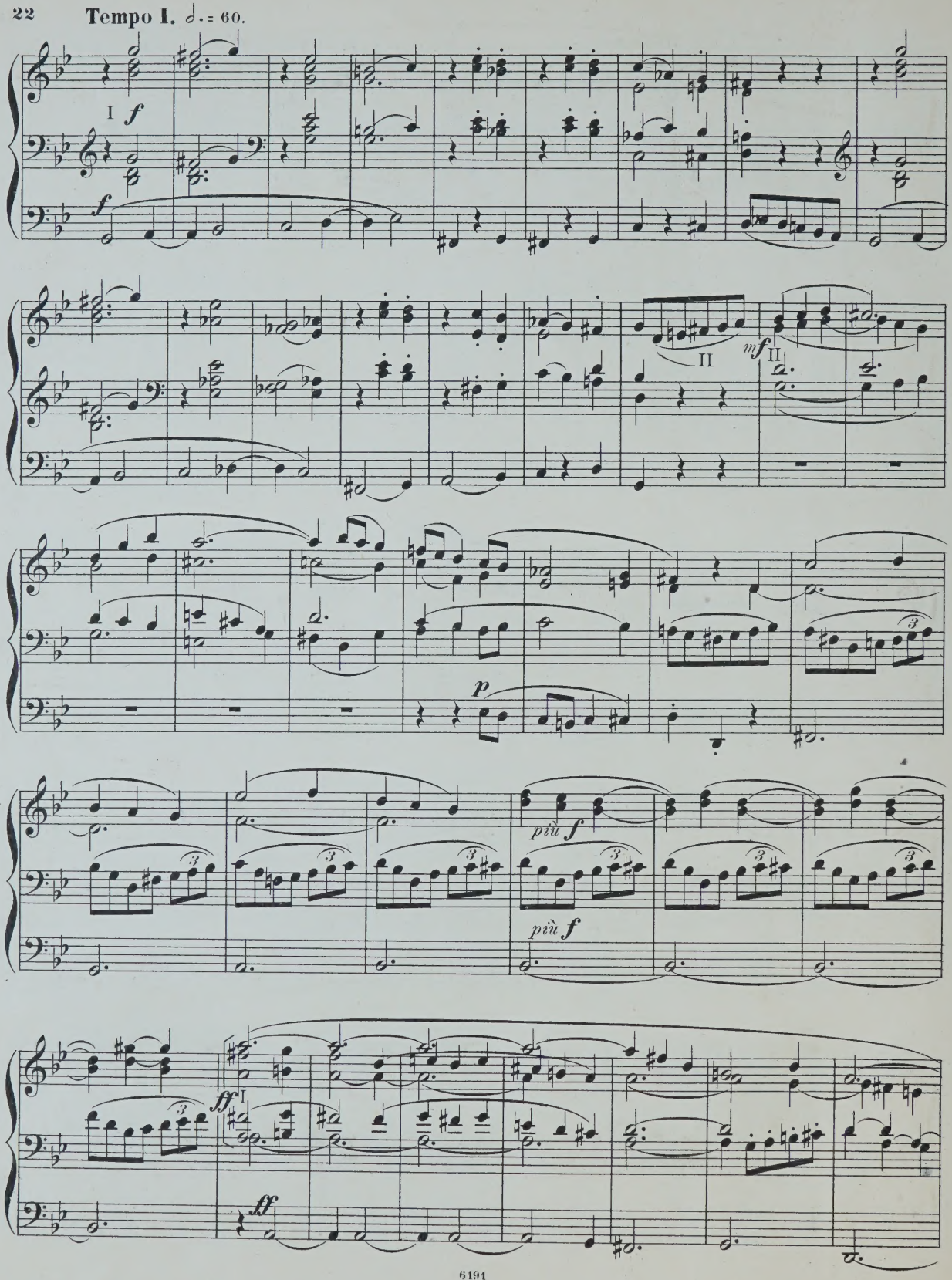
Allegro. ♩. = 60.

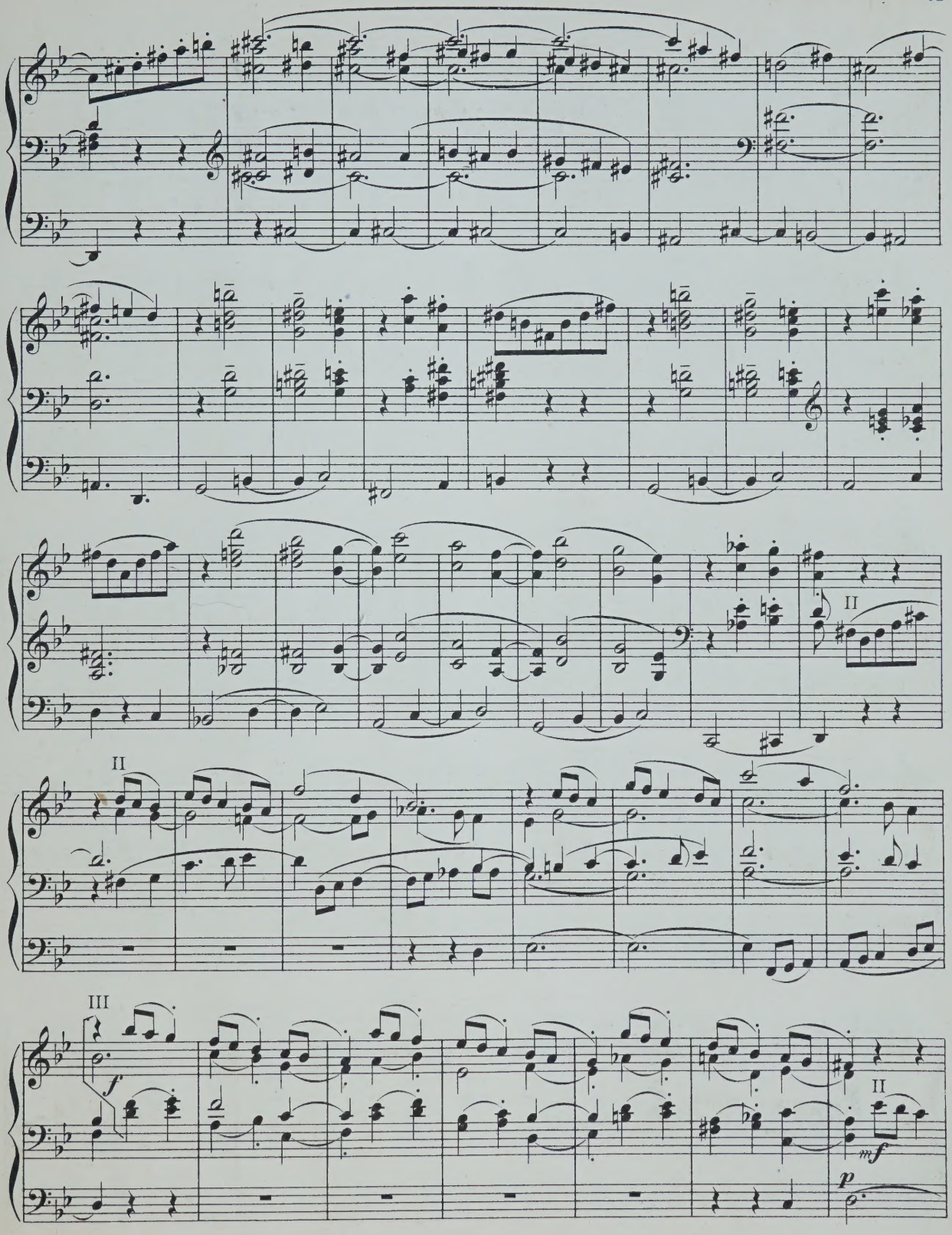


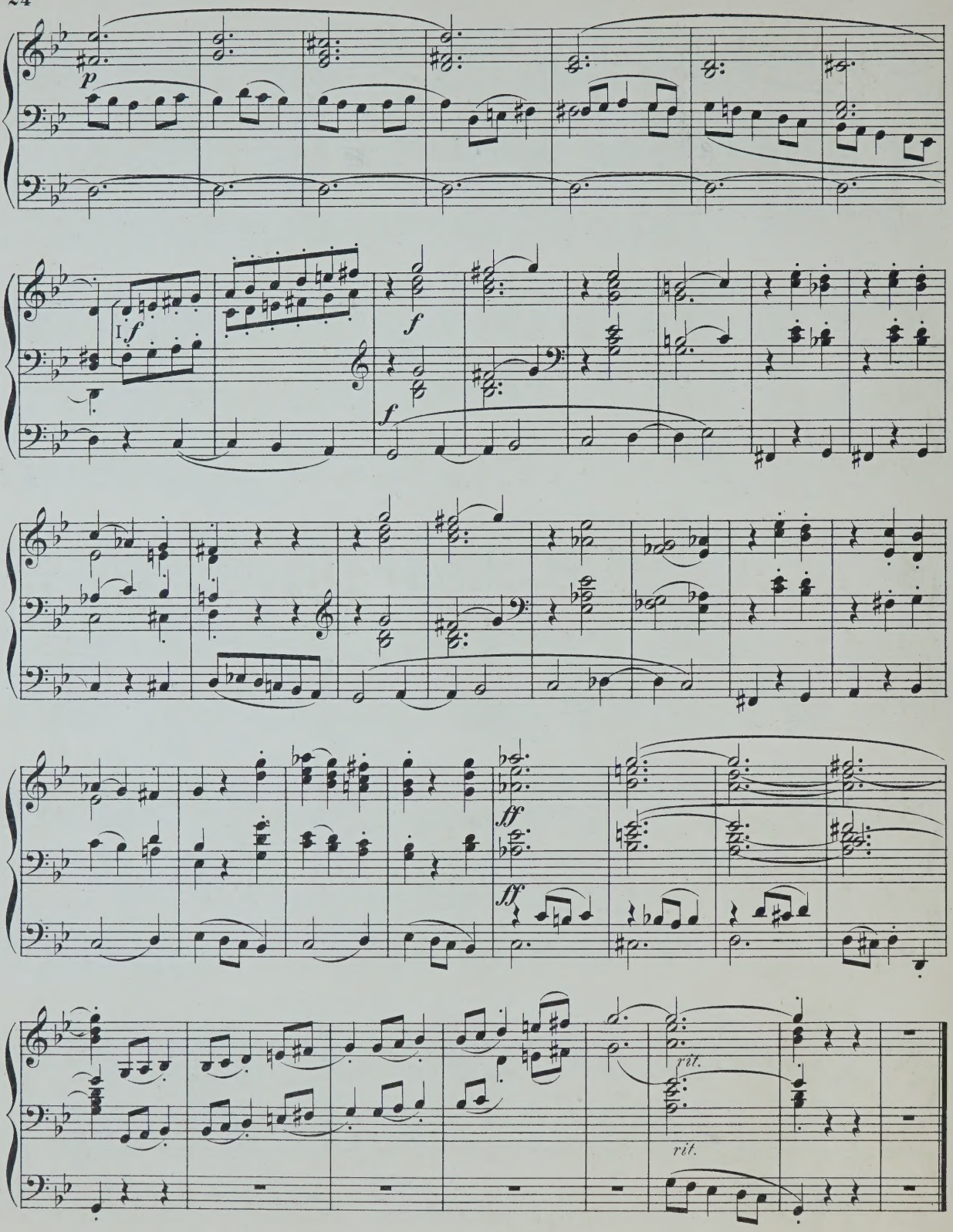

II
II
p
p
III
f
II
mf
p


p
f
I
f
ff
Poco meno mosso. ♩. = 50.
III
pp


II
III
pp
16"
III
II
16" 8 8"
II
III
III
II
più f
mf

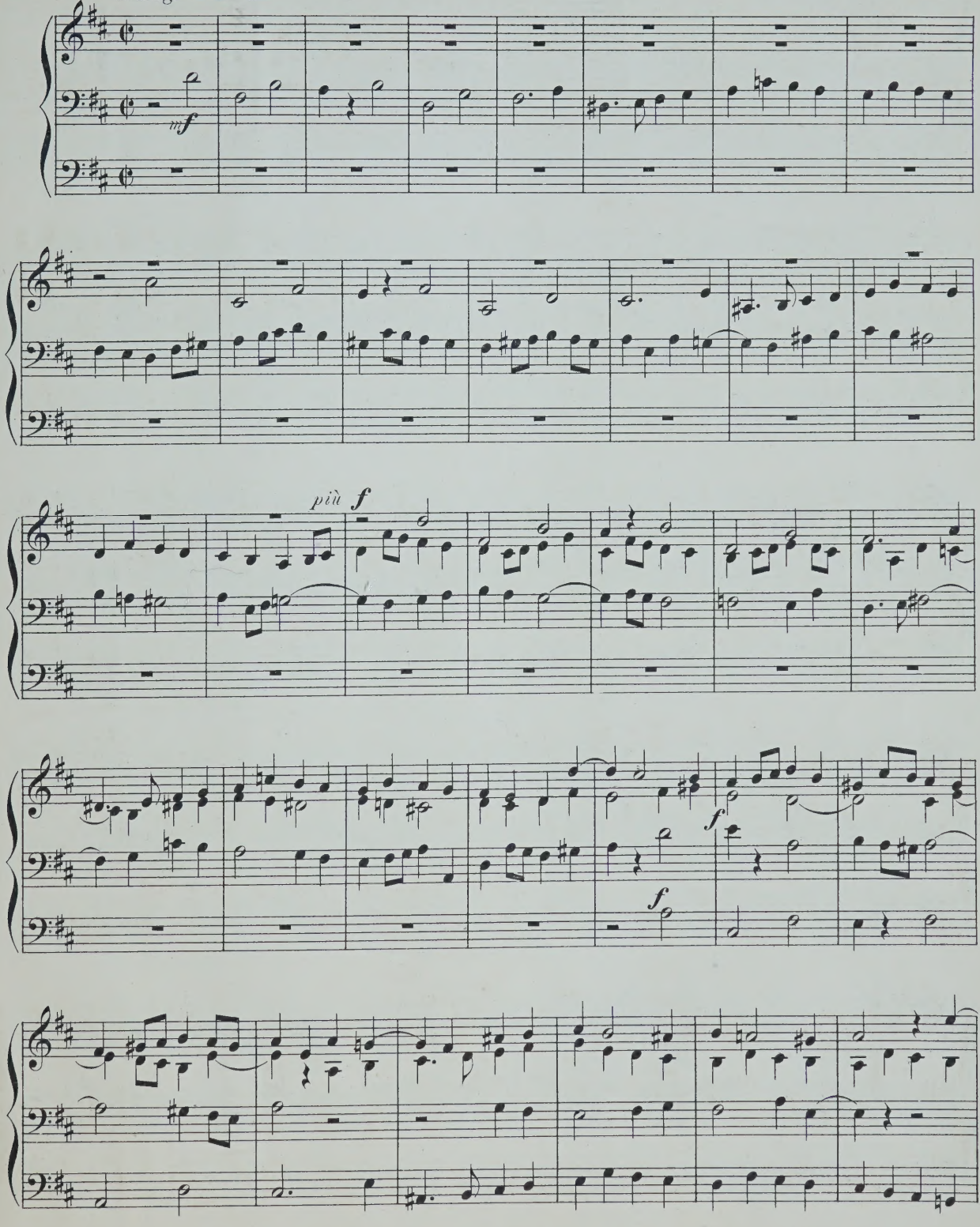

Tempo I. ♩. = 60.
I
f
f
II
mf
II
p
più f
più f
ff
I
ff

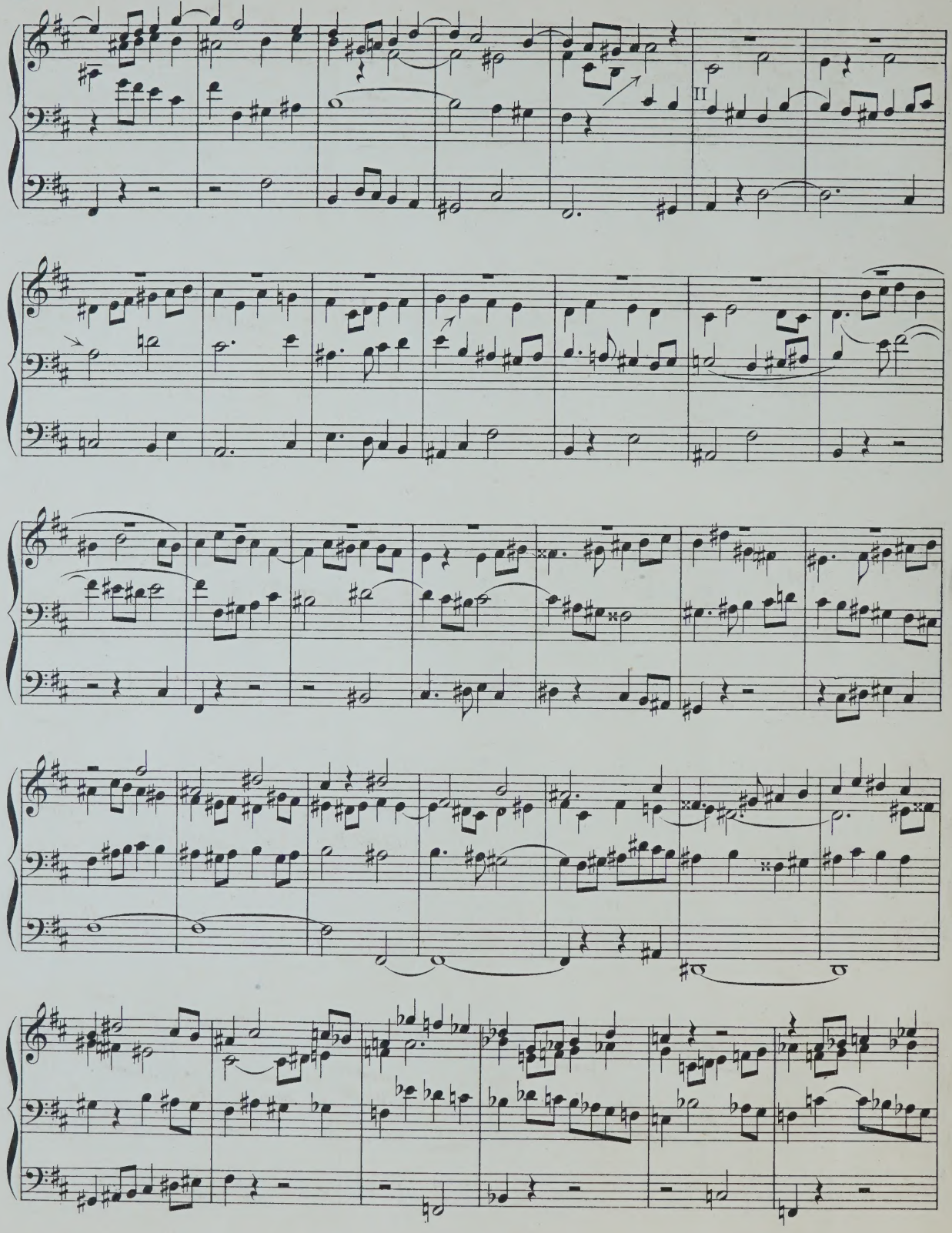

II
II
III
f
II
mf
p

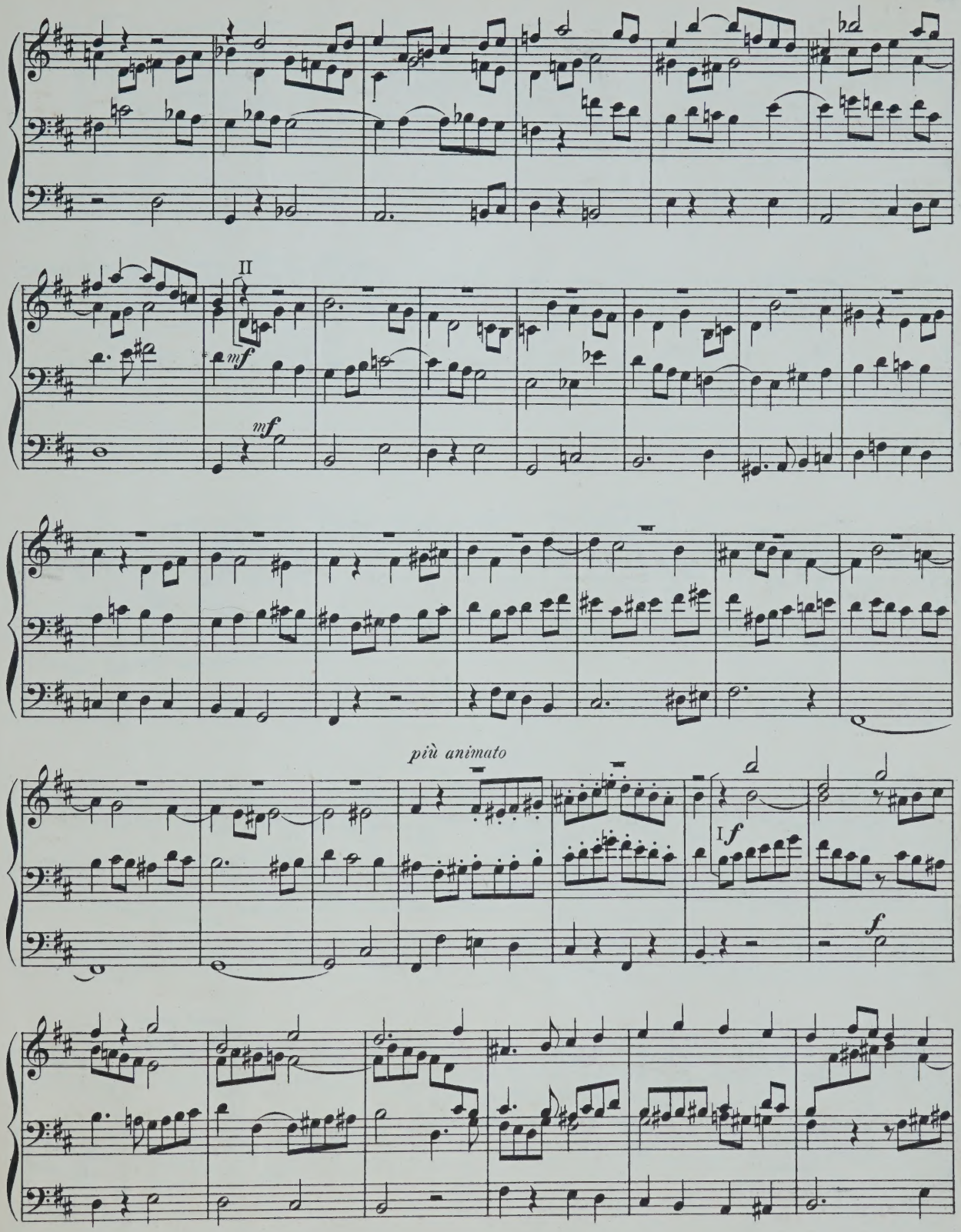

p
I
f
f
f
ff
ff
rit.
rit.

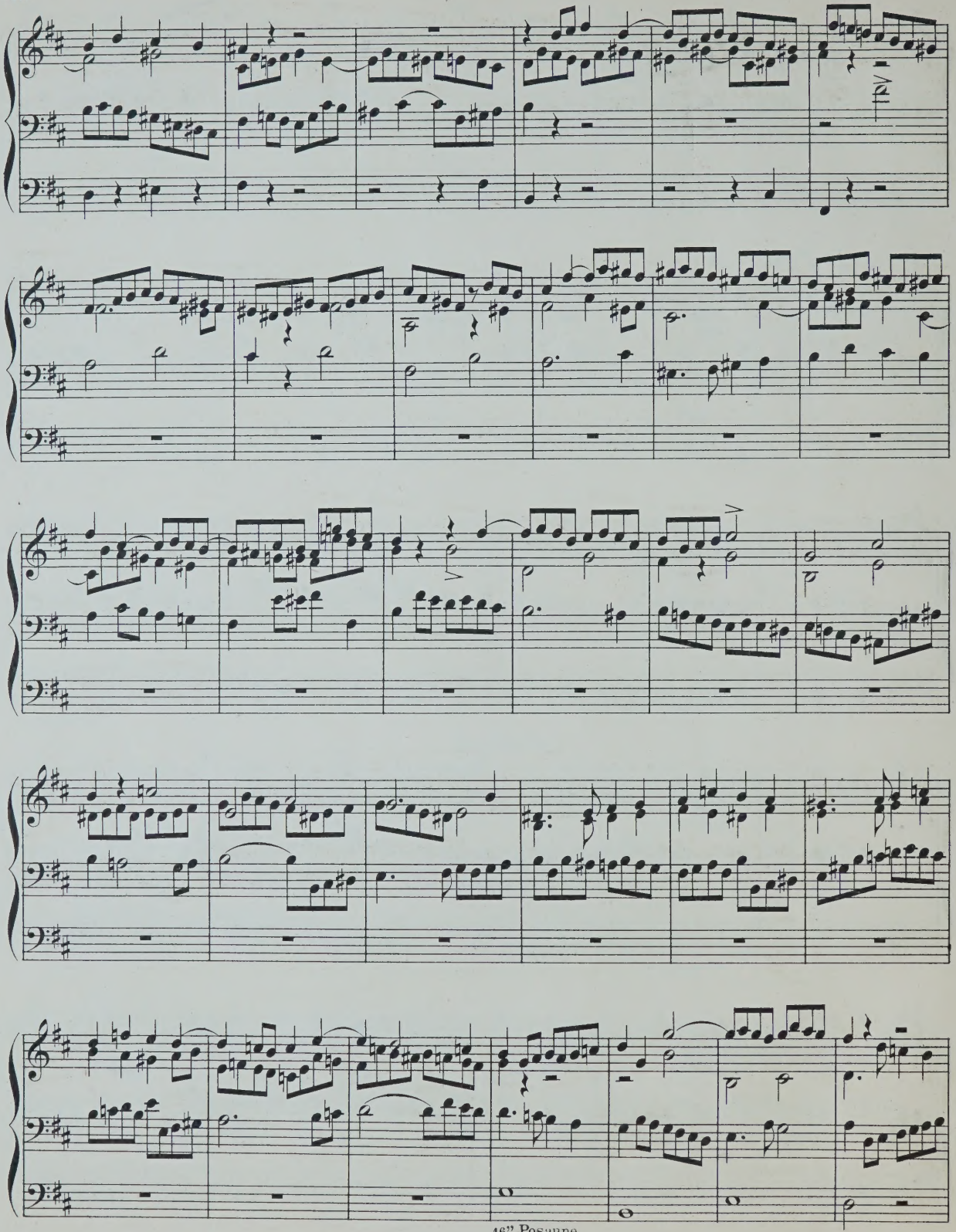
FINALE.

Allegro. ♩ = 72.

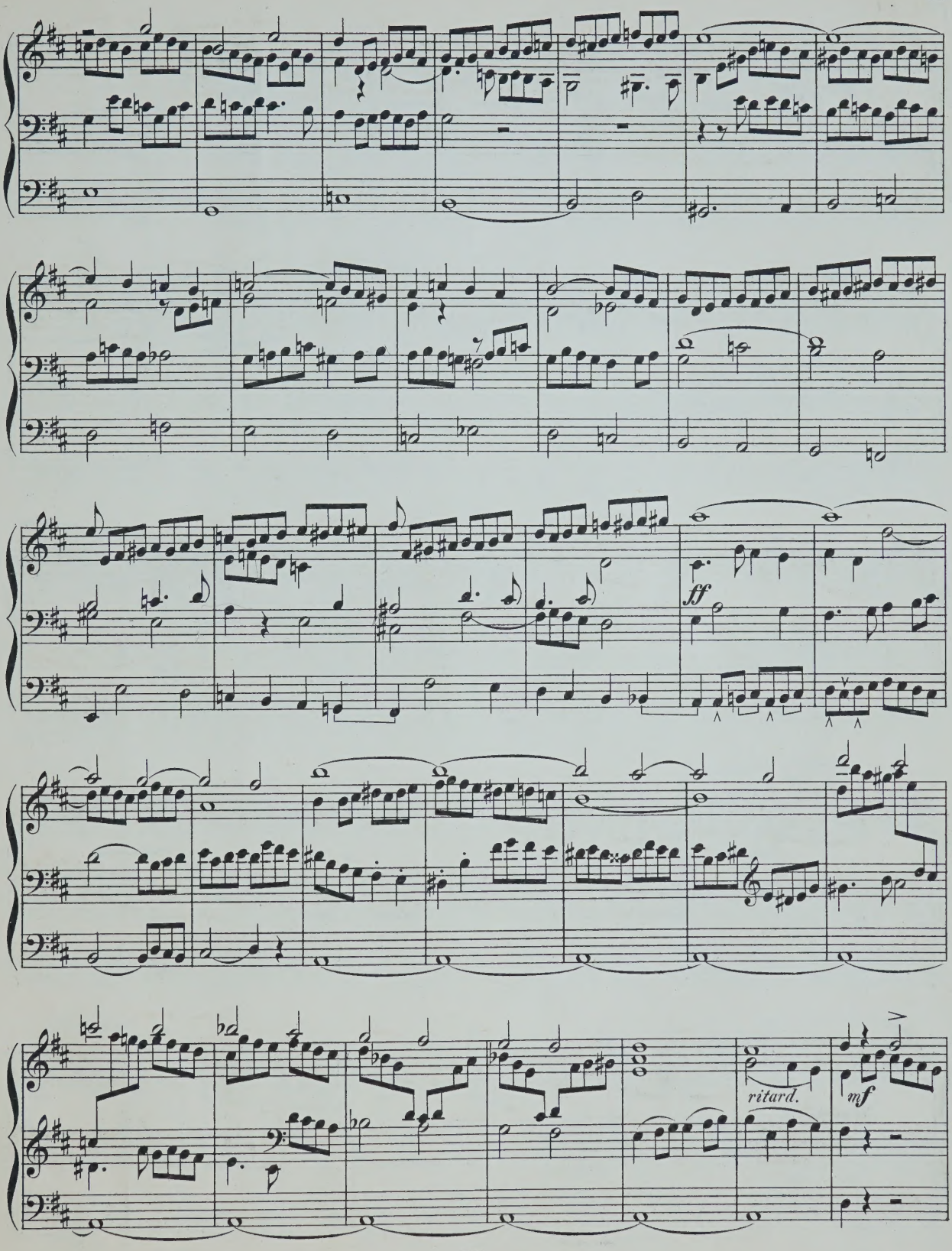


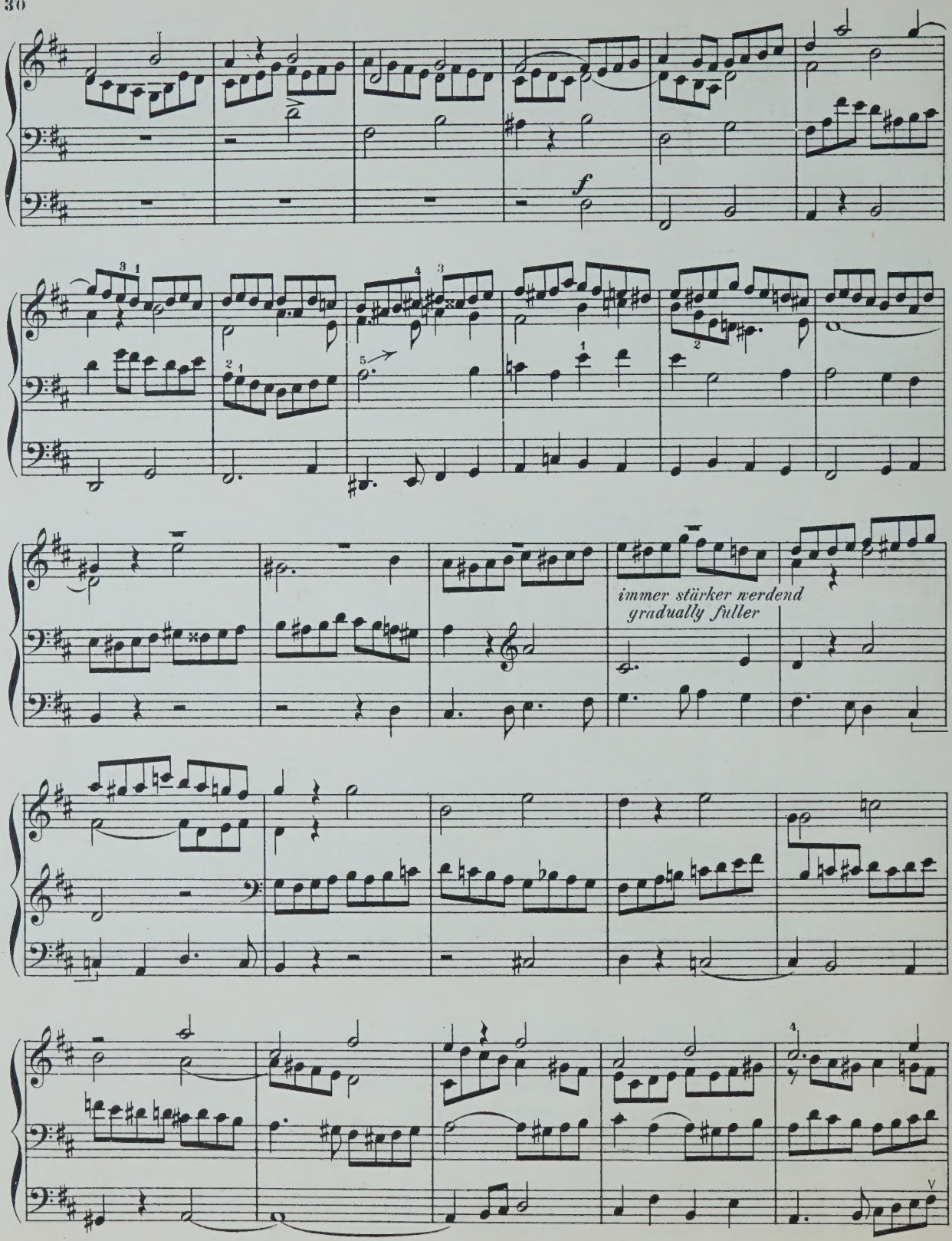


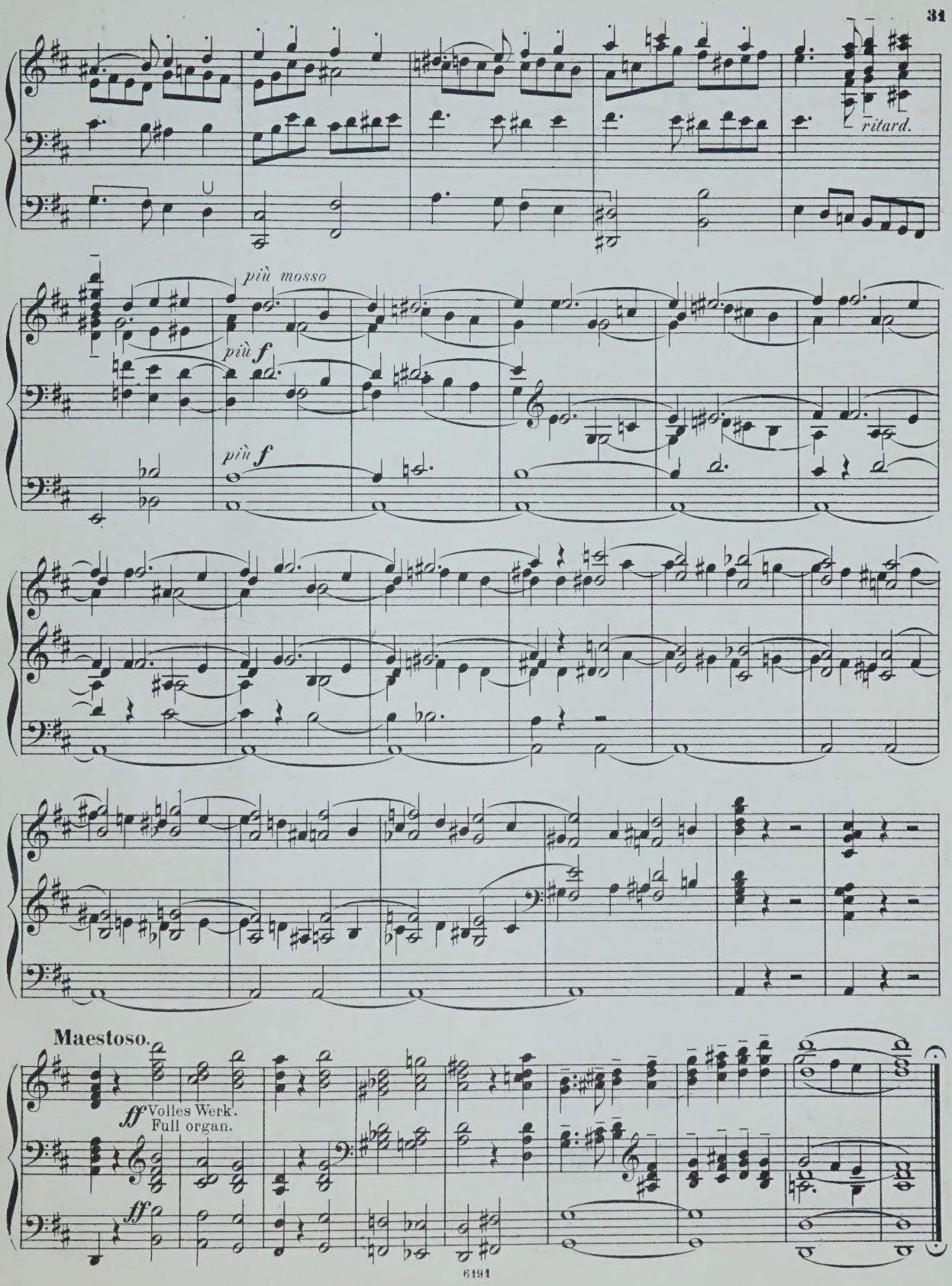

II
mf
mf
più animato
I
f
f



16" Posaune


ff
ritard.
mf


f
immer stärker werdend
gradually fuller


ritard.
più mosso
più f
più f
Maestoso.
ff Volles Werk.
Full organ.
ff

Herrn Carl Weinberger
K. Seminarlehrer
in Freundschaft gewidmet.

SONATE

G MOLL

für die Orgel

componirt von

J. V. MÜLLER

OP. 12.

N: 23827.

Pr. M. 1.50.

Eigenthum der Verleger. Eingetragen in das Archiv der Union.

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Vollständiges Auslieferungs Lager
LEIPZIG, C. F. LEEDE.

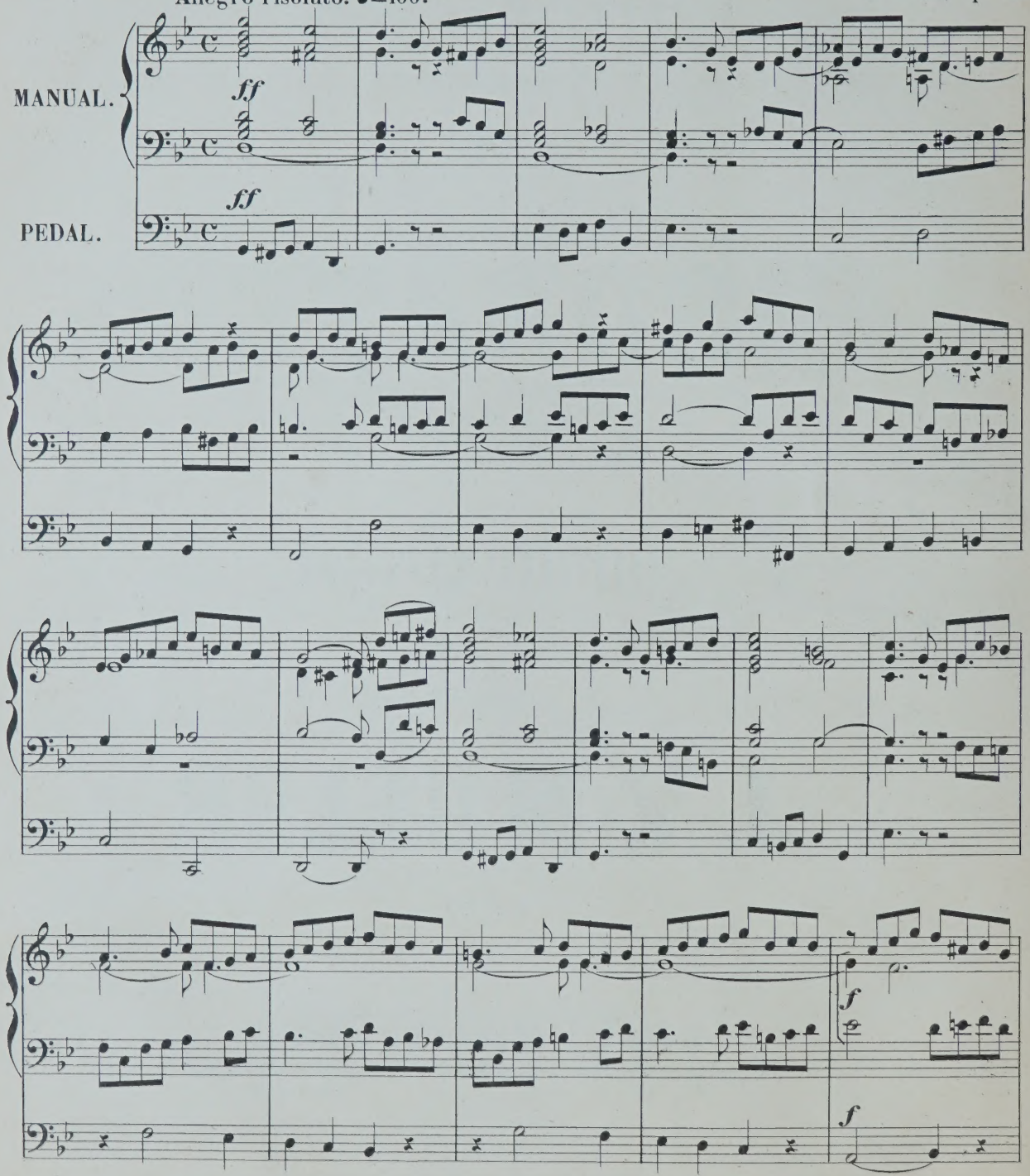
Propriété pour tous pays
Ent. Stat. Hall.

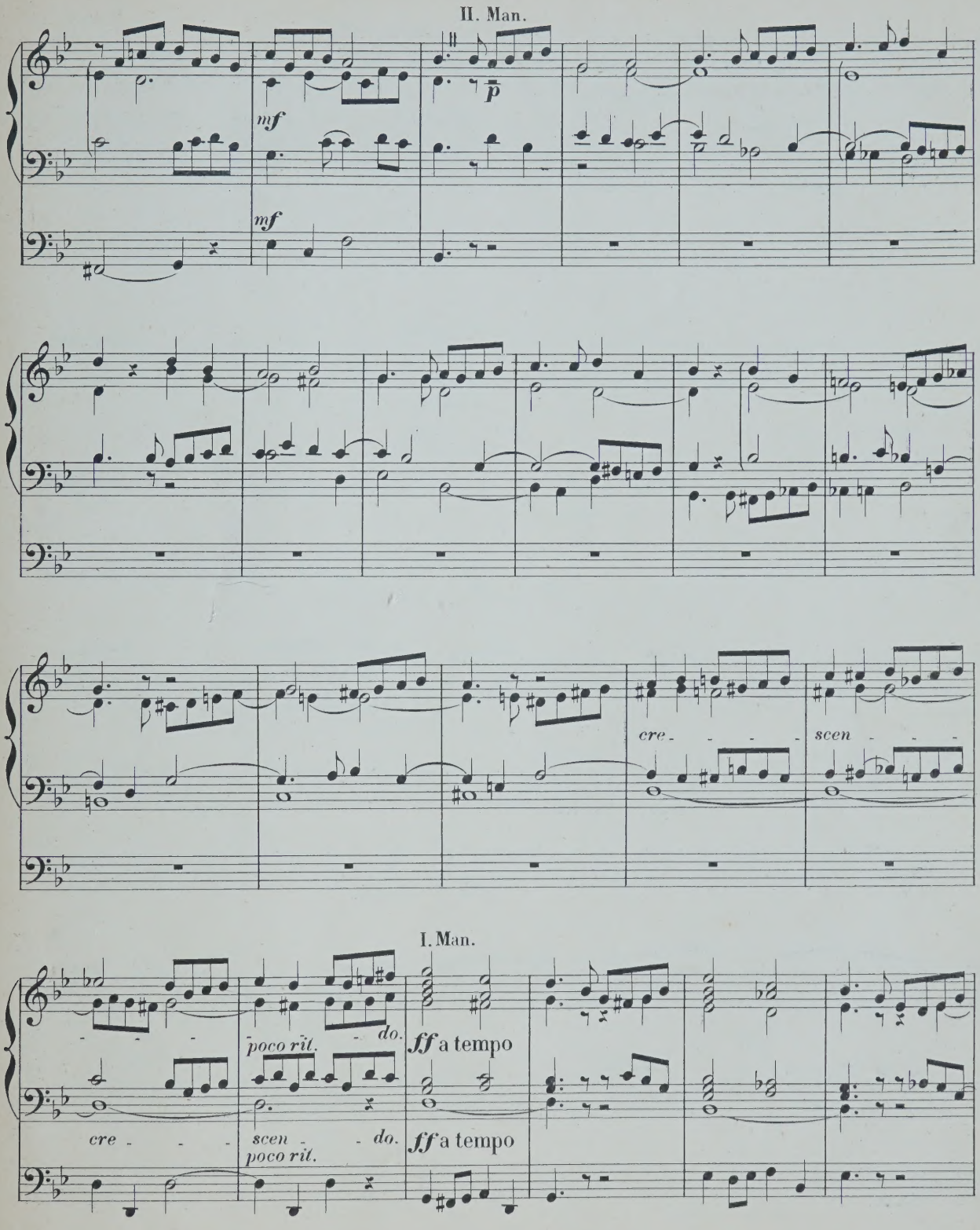
SONATE.

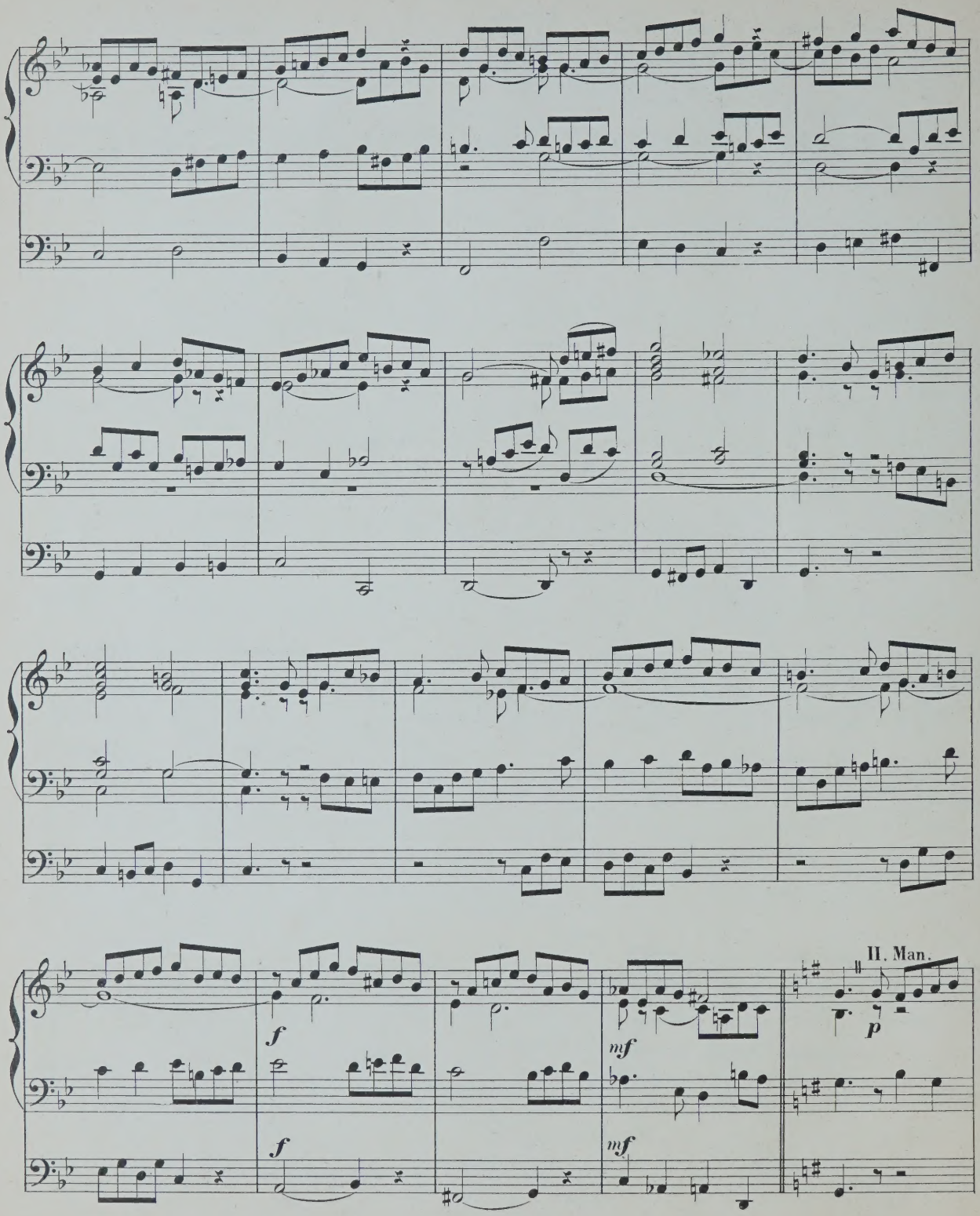
I.

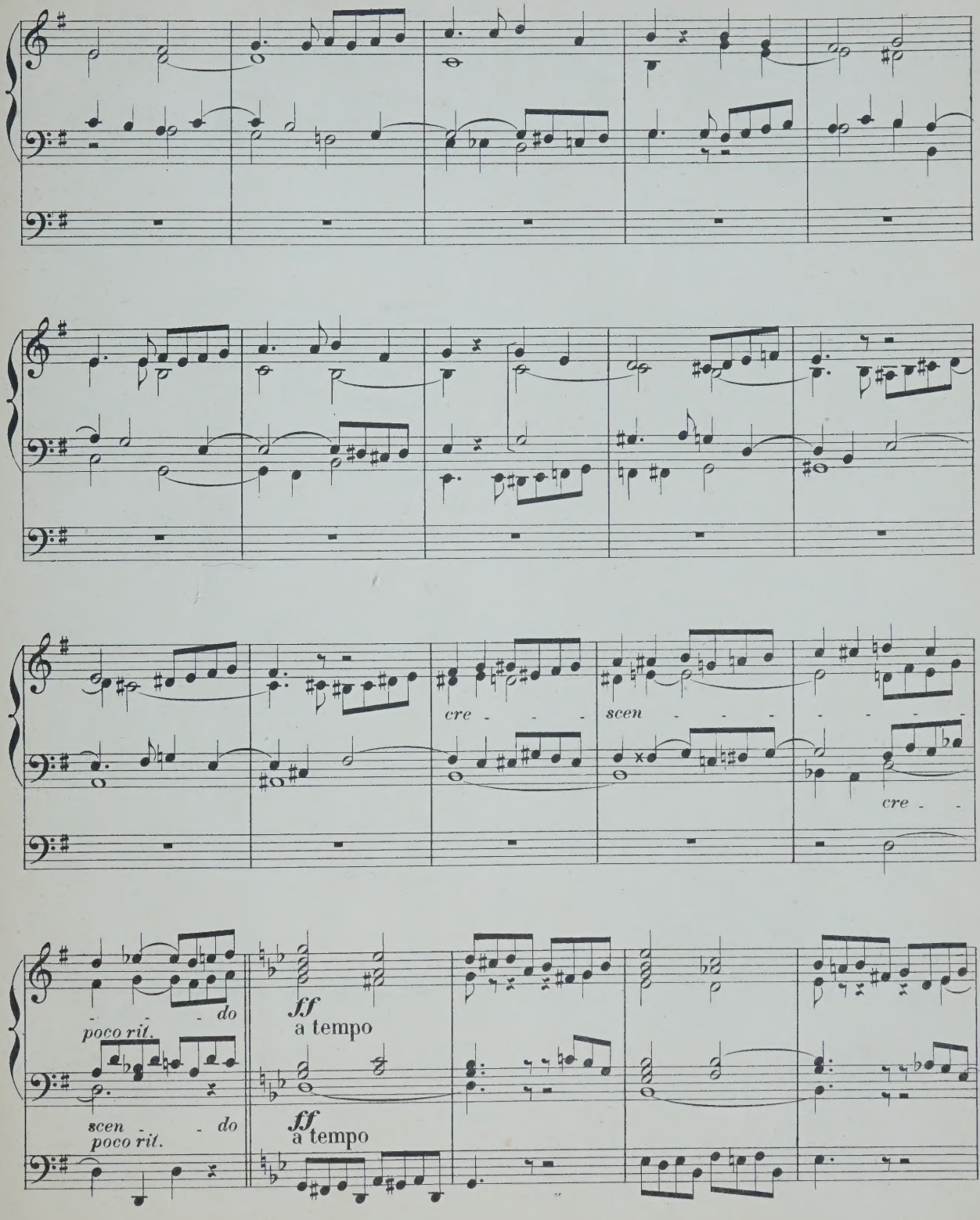
Allegro risoluto. ♩=100.

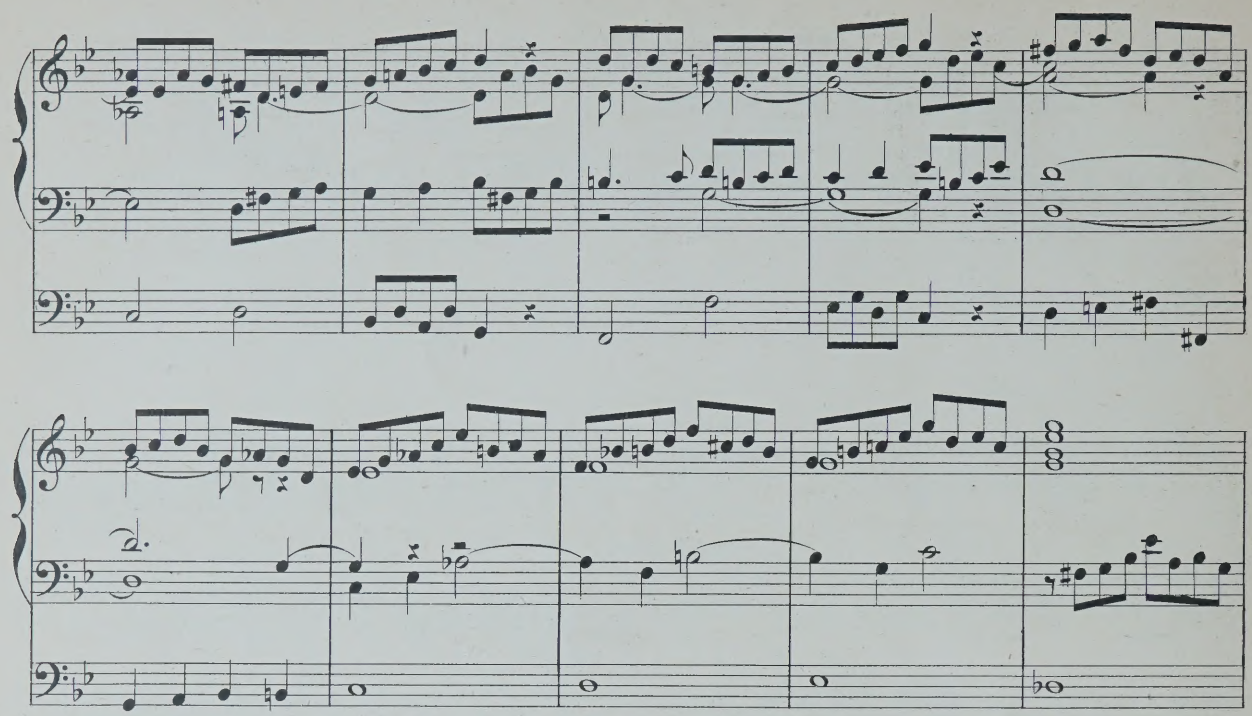
I. V. Müller, Op. 12.

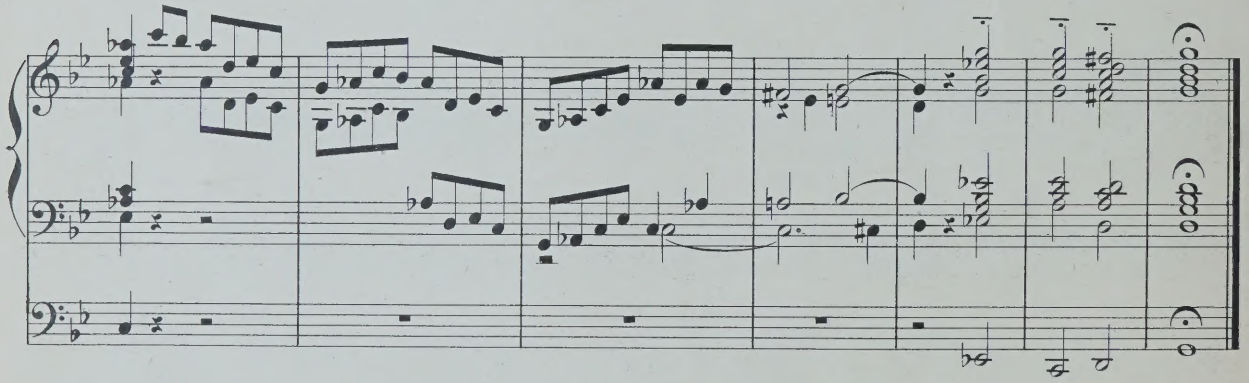



II. Man.
mf
p
mf
cre - - - - -
scen - - - -
I. Man.
poco rit.
do.
ff a tempo
cre - - -
scen - - do.
poco rit.
ff a tempo


II. Man.
f
f
mf
mf
p


cre - - -
scen - - - - - - - -
cre - -
- - - do
poco rit.
ff
a tempo
scen - - do
poco rit.
ff
a tempo





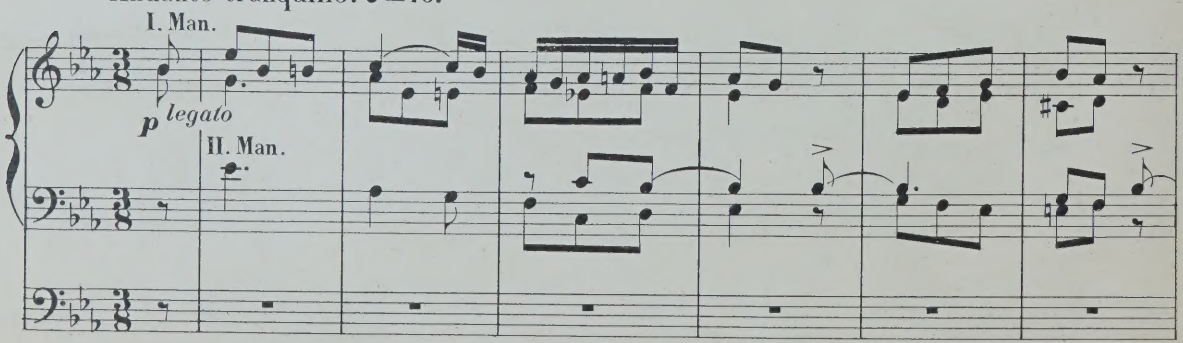
II.

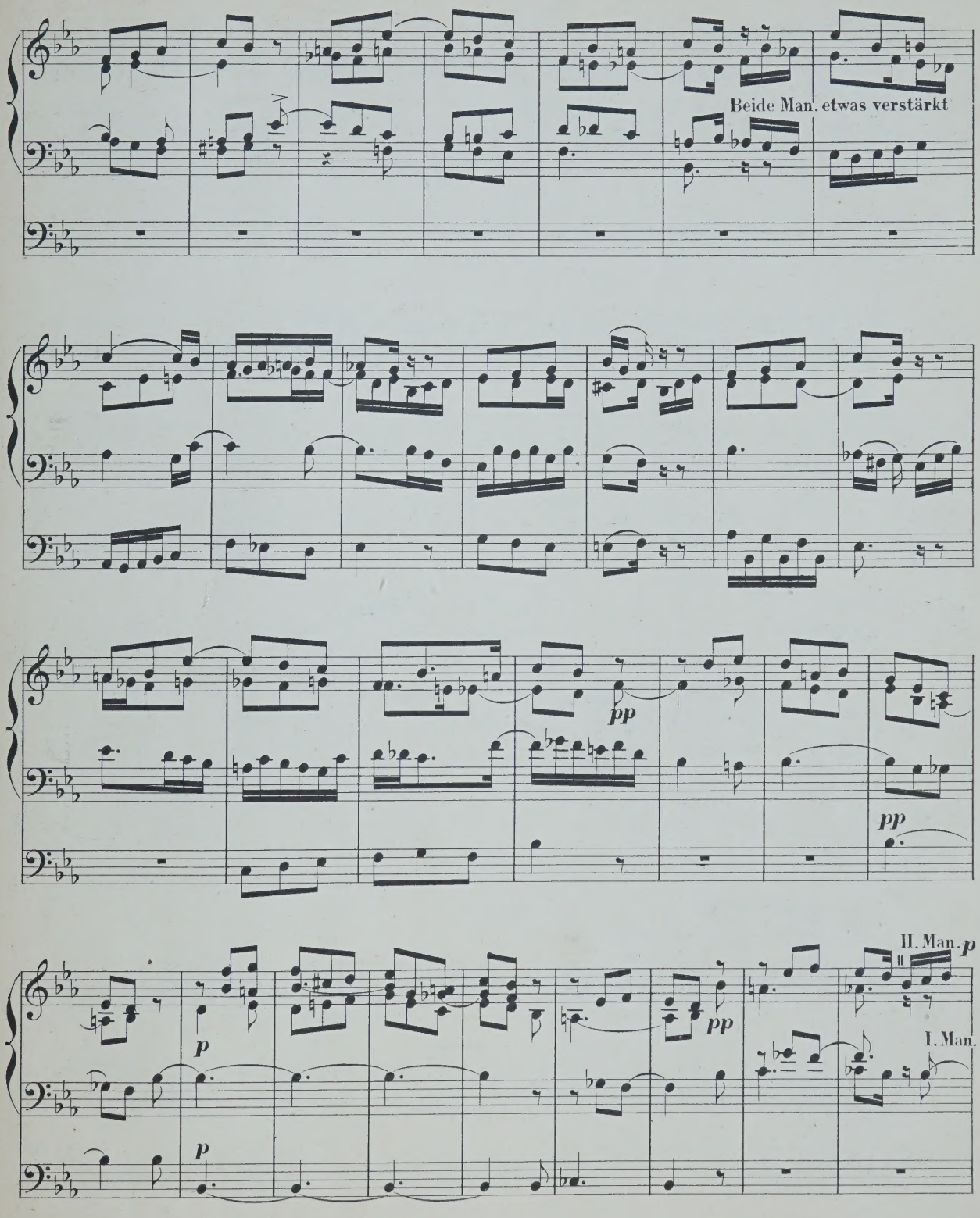
Andante tranquillo. ♪=76.

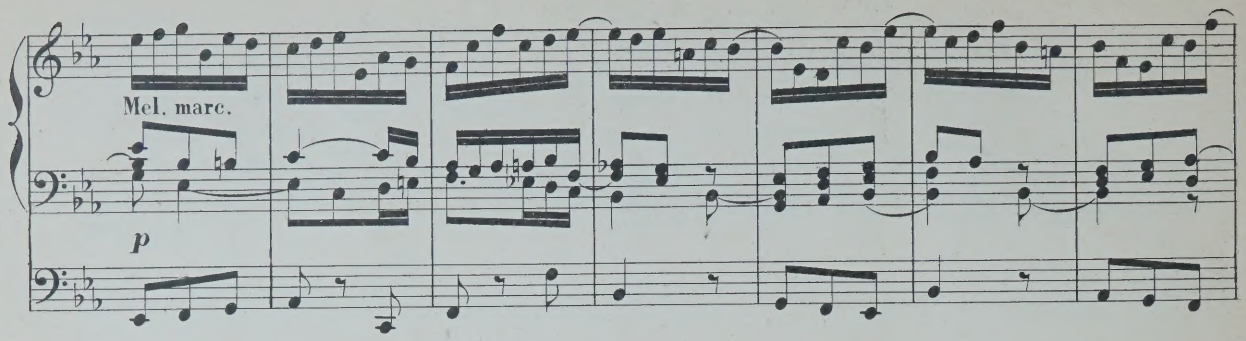
I. Man.

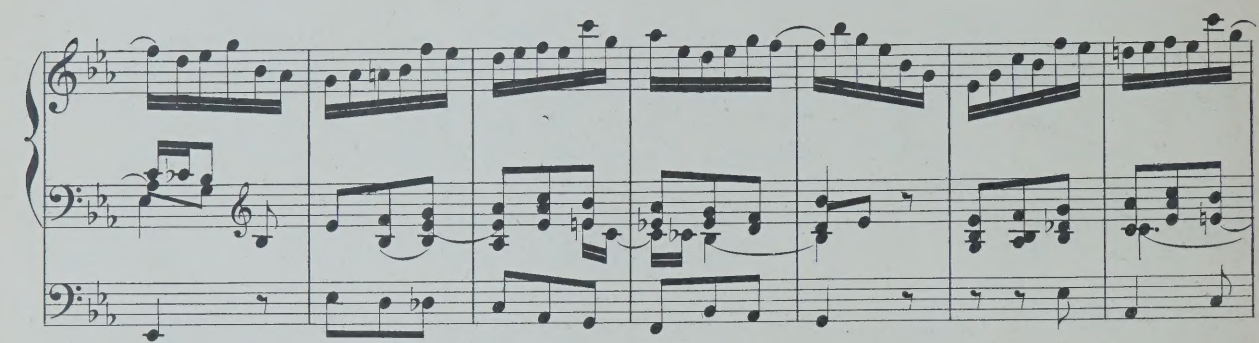
p *legato*

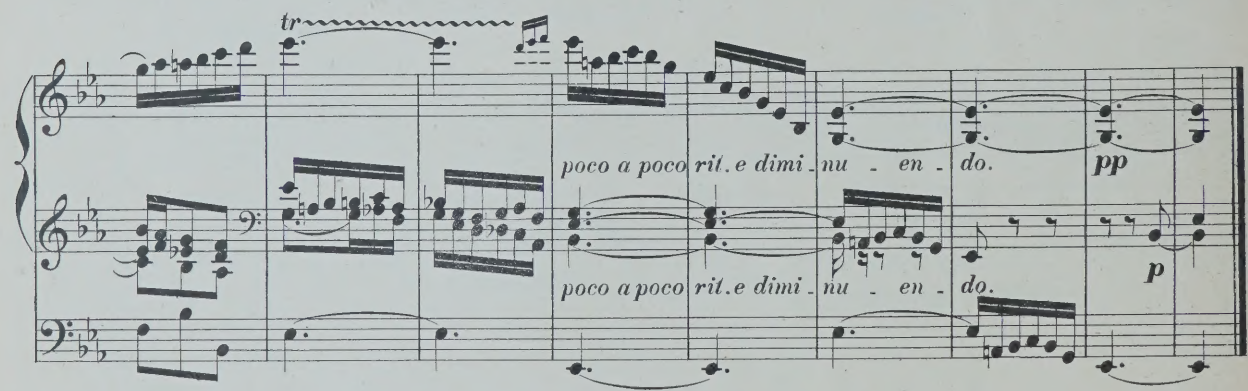
II. Man.




Beide Man. etwas verstärkt
pp
pp
II. Man. p
II
I. Man.
pp
p
p

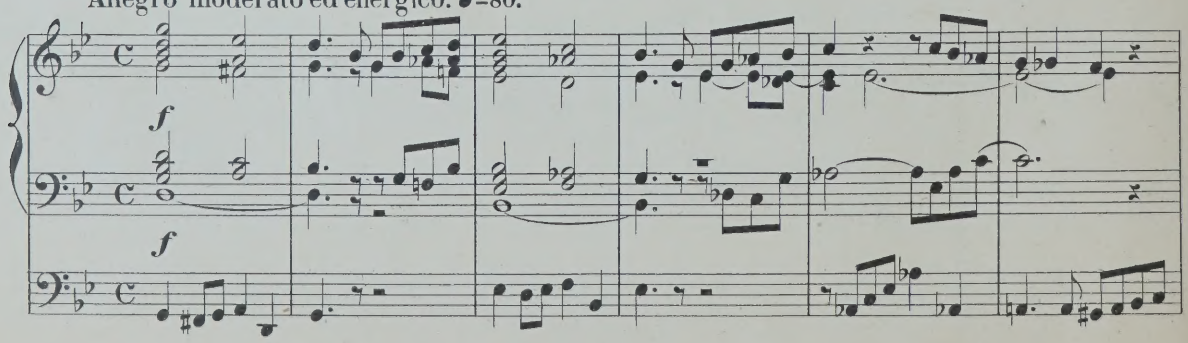


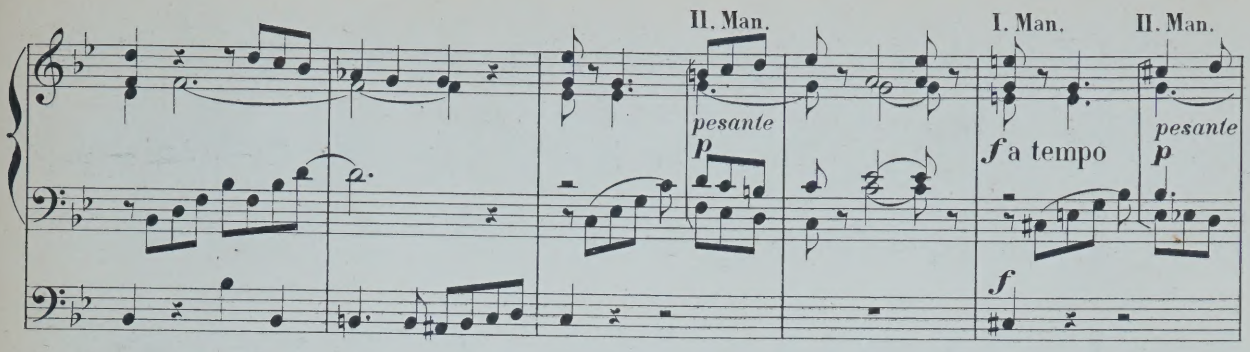


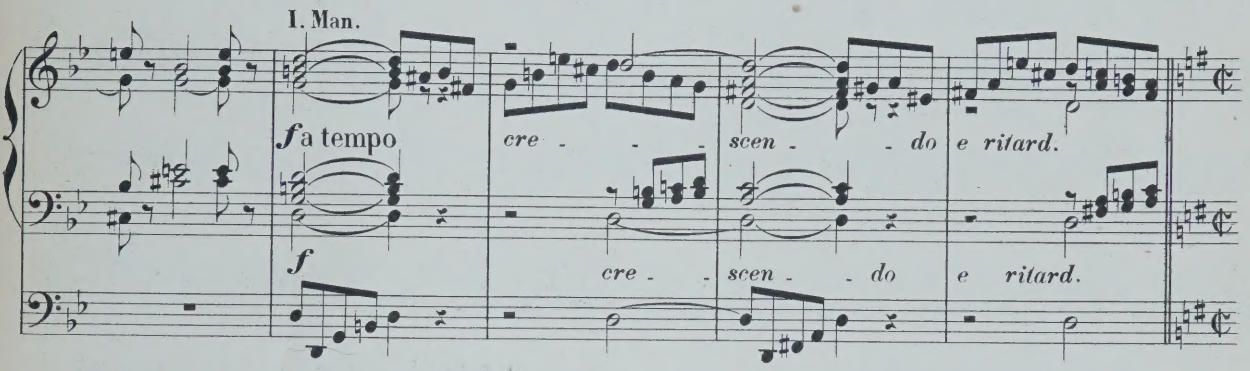


INTRODUCTION. **III.**

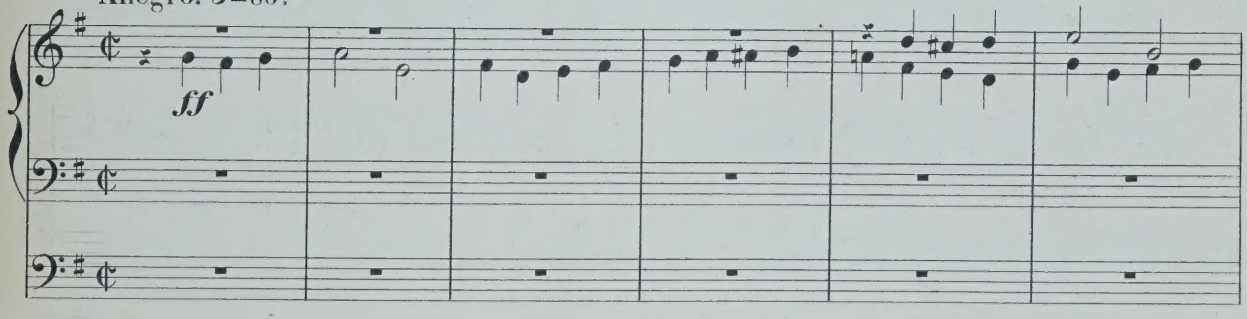
Allegro moderato ed energico. ♩=80.

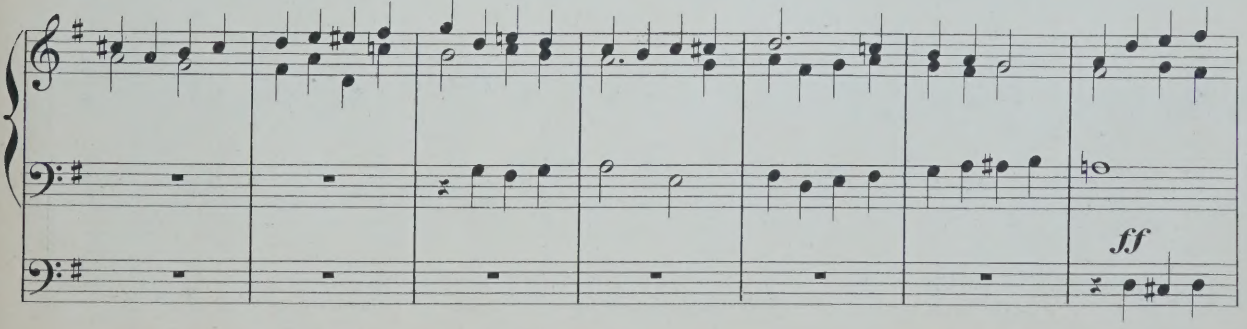


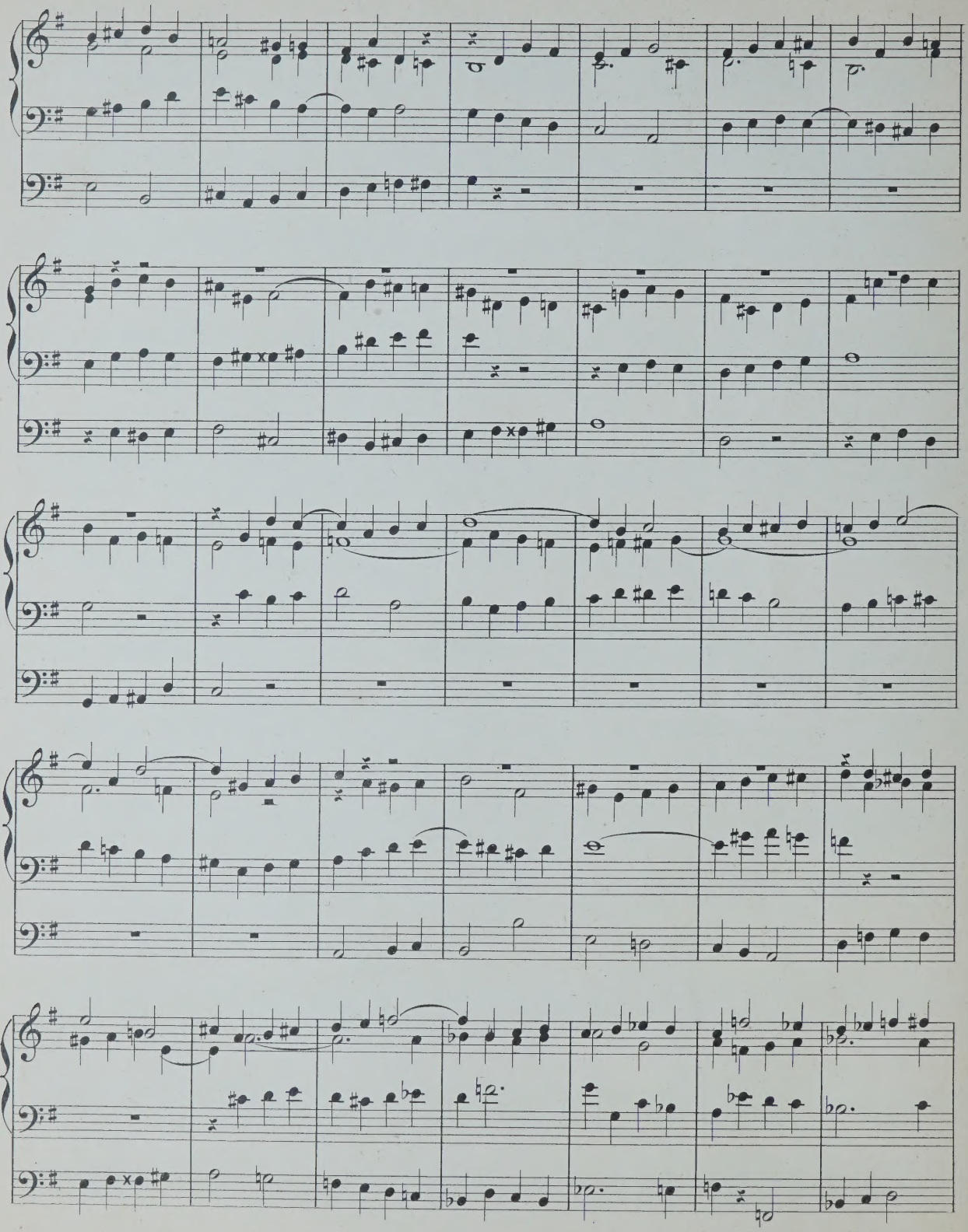


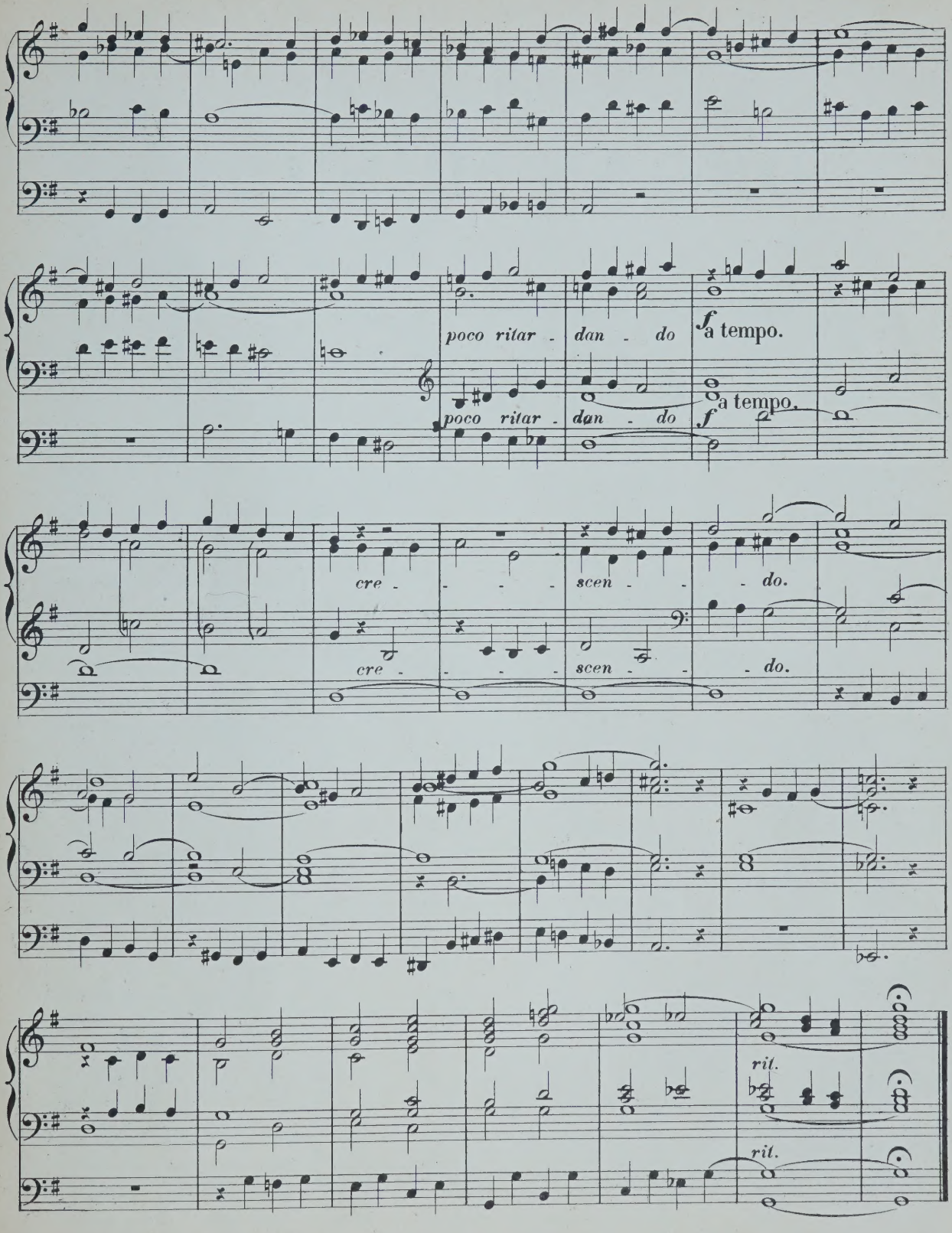


FUGA.
Allegro. 𝅗𝅥=80.








poco ritar - dan - do
f a tempo.
poco ritar - dan - do
f a tempo.
cre - - - - scen - - - do.
cre - - - - scen - - - do.
rit.
rit.

Fine.

Mayence, B. Schott's Söhne.

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ORGAN MUSIC.

	M.	Pf.
Adler, C. 12 Orgelstücke verschiedener Art. Op. 1.	1	—
André, J. 12 kurze und vermischte Orgelstücke, mit und ohne Pedal zu spielen. Op. 14.	1	—
Becht, C. 14 kleine Präludien. Op. 1.	1	—
Bernards, J. Grössere und kleinere Orgelstücke in den gebräuchlichsten Dur- und Molltonarten. Op. 8. In 2 Heften, jedes	2	—
— Leichte Vor- und Nachspiele für die Orgel zum Gebrauche beim öffentlichen Gottesdienst.	1	25
— Präludium zum Gebrauche beim öffentlichen Gottesdienst.	1	50
Best, W. T. Introduction und Fuge. Op. 22.	1	—
— Romanze von *Scarlatti*. „O cessate di piagarmi."	—	75
— Allegretto von *Silas*. Op. 23 A moll.	1	50
Beyer, H. Praeludium und Fuge. Op. 3.	—	75
Bischoff, C. 6 Präludien. Op. 1.	1	—
Callaerts, J. Grande Fantaisie de Concert. Op. 5.	2	—
Ceuppens, V. Prière.	—	75
Eberlin, E. G. 9 Toccates et Fugues.	4	25
En 2 Suites, chaque	2	—
Fétis, E. J. Fantaisie-Symphonique, pour Orgue et Orchestre.		
Partition. 8°.	7	25
Partie d'Orgue.	2	25
Gaebler, F. E. Präludium und Fuge. Op. 20.	—	75
Geissler, C. Die Orgel-Componisten des 19. Jahrhunderts. 115 Tonstücke jeder Gattung und Form für das Orgelstudium und für den öffentlichen Gottesdienst. Als National-Ehren-Denkmal für den verstorbenen Orgelmeister **Rinck**, in Original-Beiträgen von seinen Freunden u. Verehrern, wie überhaupt von den vorzüglichsten Componisten der Gegenwart. Nebst einem Anhange 8 Nummern hinterlass. Compositionen **Rinck's** und dessen Biographie von *C. Geissler* enthaltend. n.	10	50
In 2 Bänden, jeder n.	5	25
In 15 Heften jedes n.	—	75
— Les Organistes du XIXe Siècle. Recueil de Cent et quinze Oeuvres de forme et de caractère différents. Ce recueil constitue un véritable monument national en l'honneur de **Ch. H. Rinck**, l'un des plus grands Organistes du temps moderne. Il se compose de 115 Oeuvres originales dûes à la collaboration d'Organistes éminents, amis et admirateurs du grand compositeur. n.	9	50
En 3 Suites, chaque n.	3	50
Gounod, Ch. Méditation sur le 1^r^ Prélude de J. S. Bach arr. par *Fr. Lux*.	—	75
— Méditation sur le 1^r^ Prélude de *S. Bach*, arr. par *W. Kuhlmann*.	—	75
Grosheim, G. Vorspiele zu sämmtlichen Chorälen der reformirten Kirche in Curhessen. 6 Hefte, jedes	2	25
Grünberger, T. Neue Orgelstücke, nach der Ordnung unter dem Amte der heil. Messe. 6 Hefte, jedes	1	75
— Neue Pastoral-Orgelstücke.	1	75
Haendel, G. F. Concerte für die Orgel mit Orchester. Für die Orgel allein bearbeitet von *S. de Lange*.		
N° 1 in A-dur (Op. 7 No. 2).	2	25
2 in B-dur (Op. 7 No. 3).	3	—
Hänlein, A. Vorspiel zu **Parsifal** von *R. Wagner* zum Concertvortrag bearbeitet.	1	25
Hänlein, A. Choral aus dem 1. Act von **Die Meistersinger von Nürnberg** von *R. Wagner* für die Orgel eingerichtet.	—	75
— Chor (Wache auf) aus dem 3. Act von **Die Meistersinger von Nürnberg** von *R. Wagner* für die Orgel eingerichtet.	—	50
Hahn, C. 12 leichte Orgelstücke. Op. 1.	2	—
Hartig, X. L. Melodien und Choräle zum Gesangbuche der Diöcese Limburg, mit einfacher Orgelbegleitung.	12	50
— Deutsches Hochamt, „Hier liegt vor deiner Majestät", mit einfacher Orgelbegleit. (Anhang zum Choralbuche der Diöcese Limburg).	1	50
— 300 kurze Vorspiele, Zwischenspiele und Fugetten für angehende Orgelspieler. Op. 9, in 3 Heften, jedes	1	50
— 300 kurze Versetten, Fugetten, Vor-, Zwischen- u. Nachspiele verschiedener Art, zum Gebrauche beim Gottesdienste, für angehende Orgelspieler. Op. 10, in 4 Heften, jedes	1	50
Hellé, A. L'Art d'Improviser ou l'Ami de l'Organiste. 24 Versets, Elévations, Communions, Sorties etc. en Ut maj. et en Ut min. pour Orgue ou Harmonium. Op. 13.	3	25
Henkel, M. Praktische Orgelschule, 66 leichte Stücke für Anfänger. Op. 68, in 2 Heften, jedes	1	75
— 48 kleine und leichte Orgelstücke in den gebräuchlichsten Tonarten. Op. 92.	1	25
Hering, K. E. 20 Choralvorspiele.	1	25
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I. Sonate

(Fis-moll)

für Orgel.

MAX REGER.

Verl. Nº 2935.

Op. 33.

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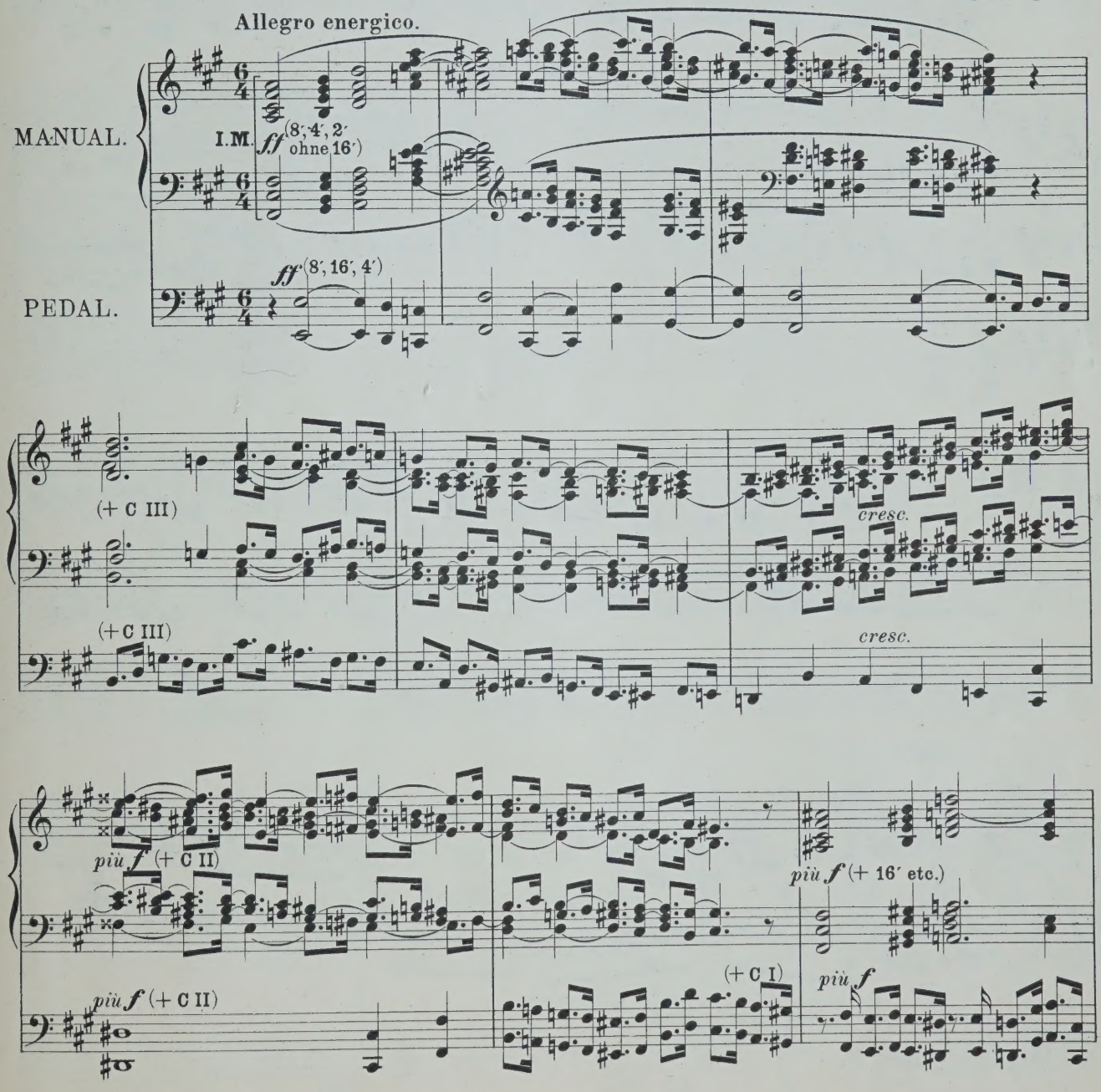
I. Sonate (Fis moll) für Orgel.

Phantasie.

Max Reger, Op. 33.



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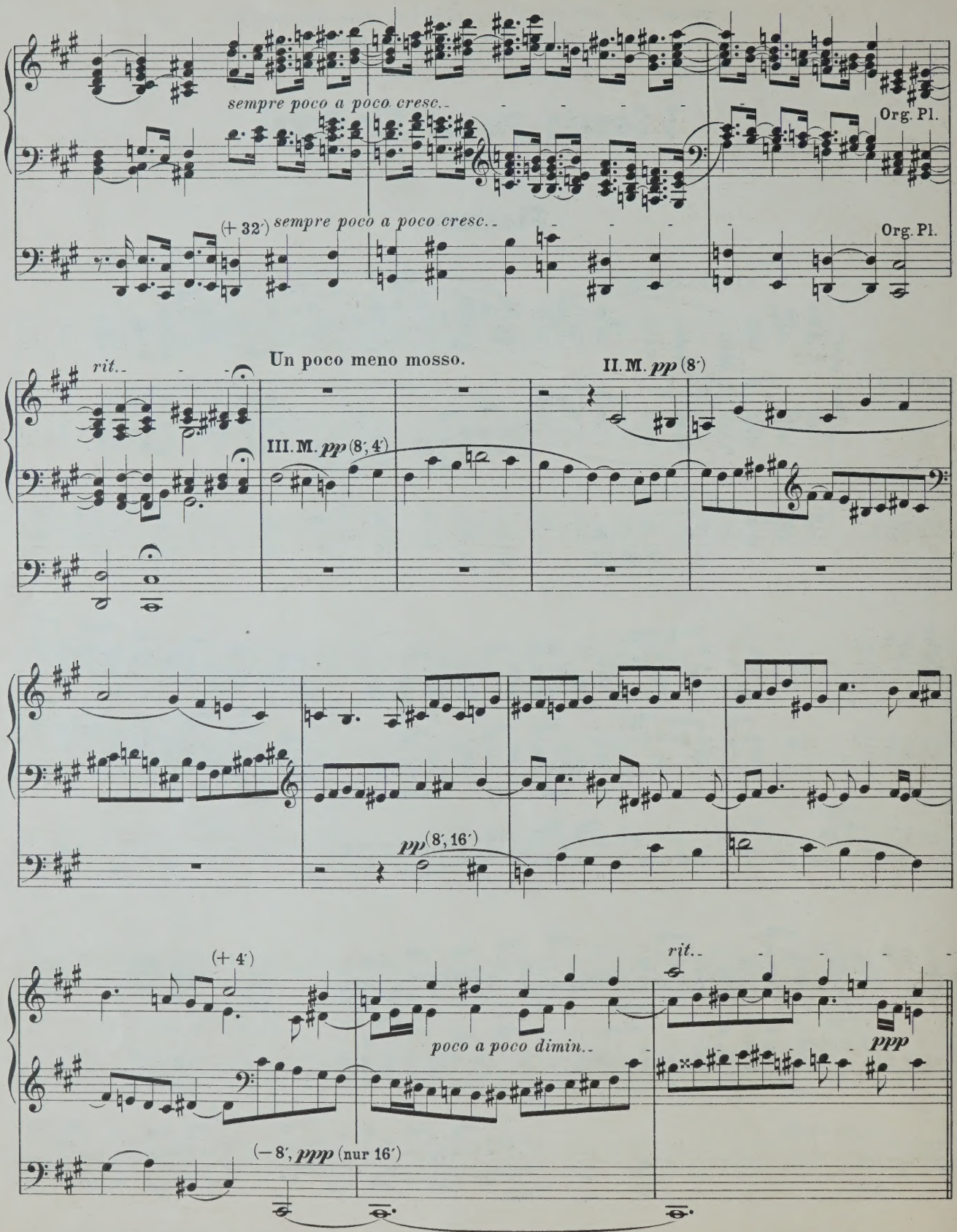
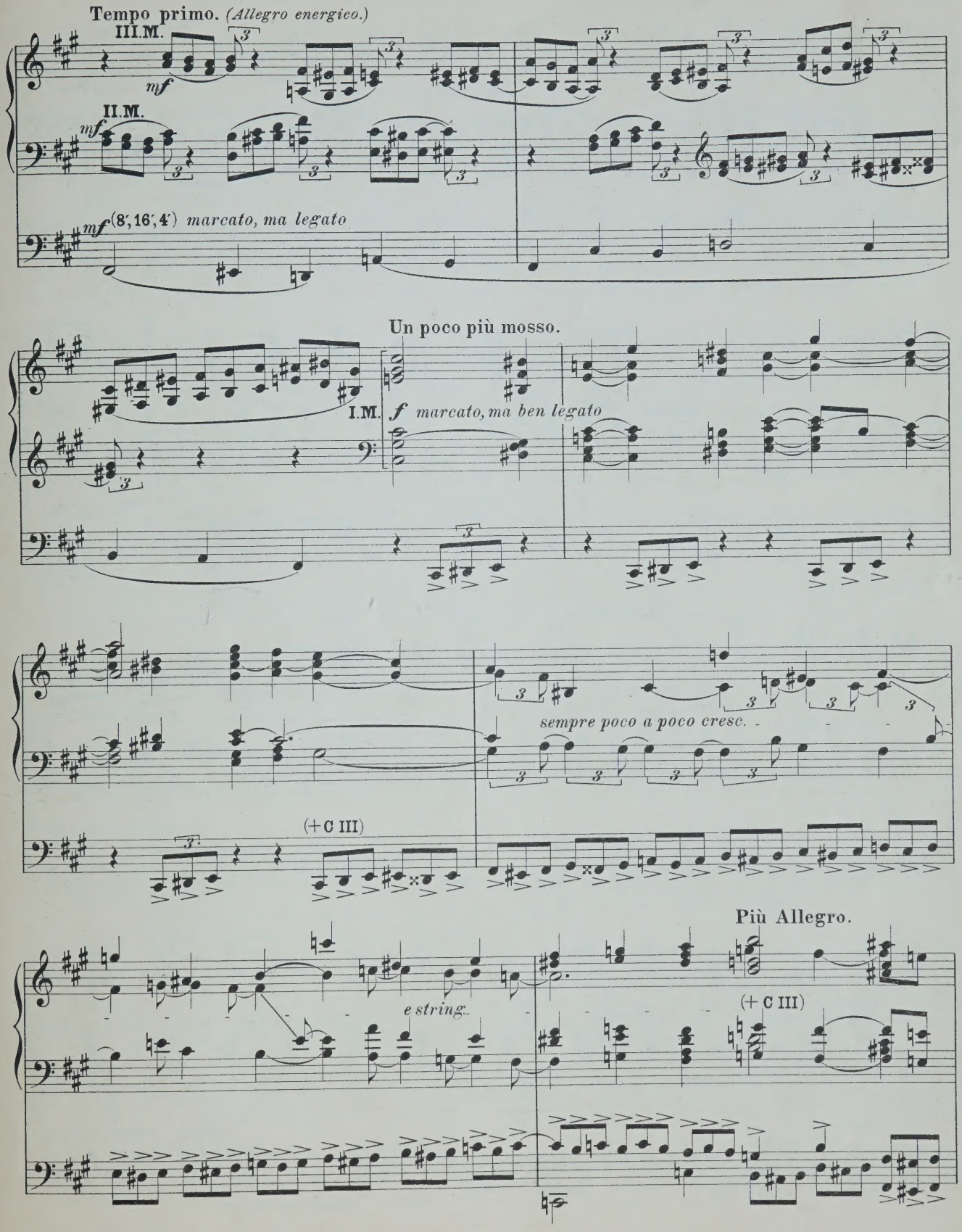
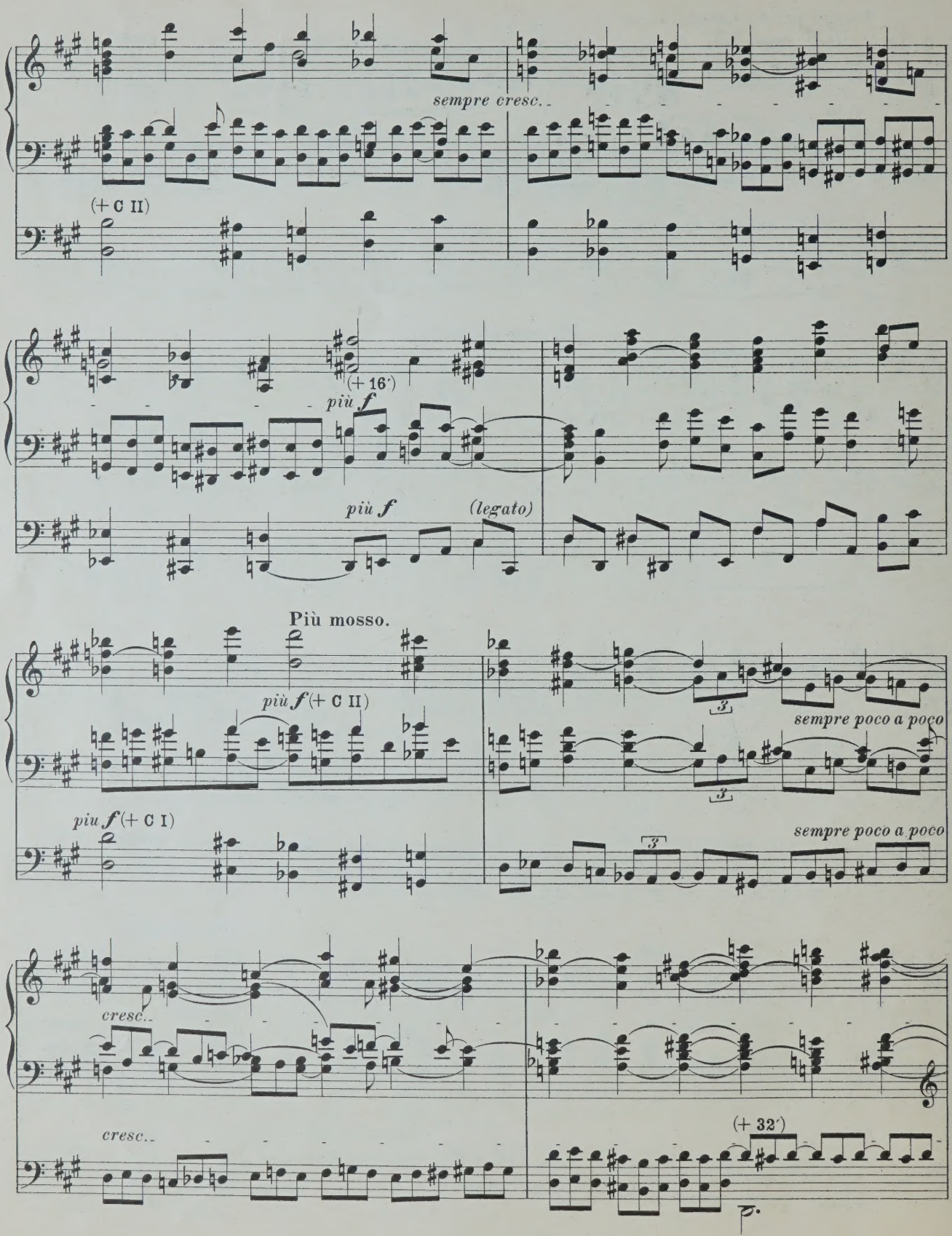
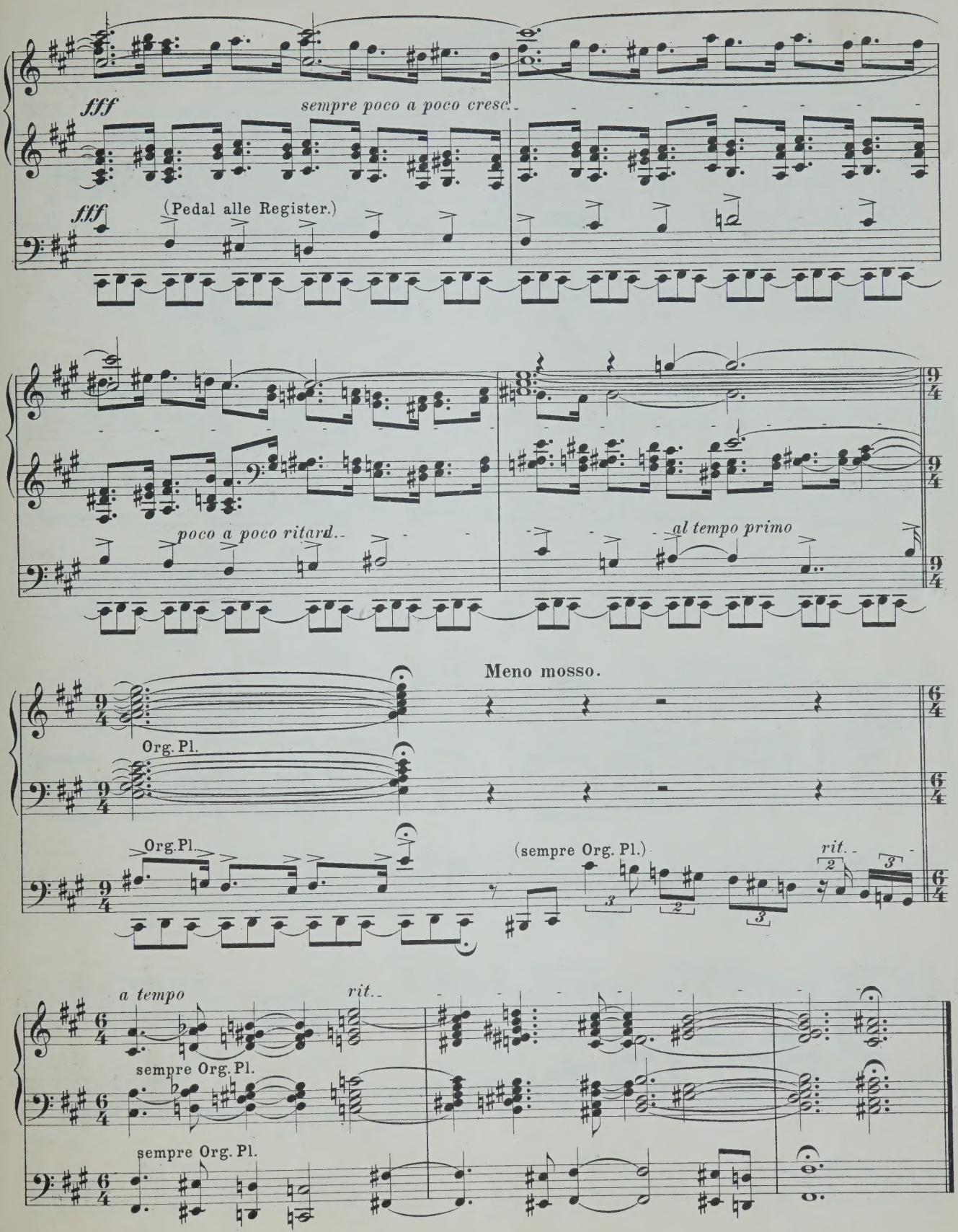
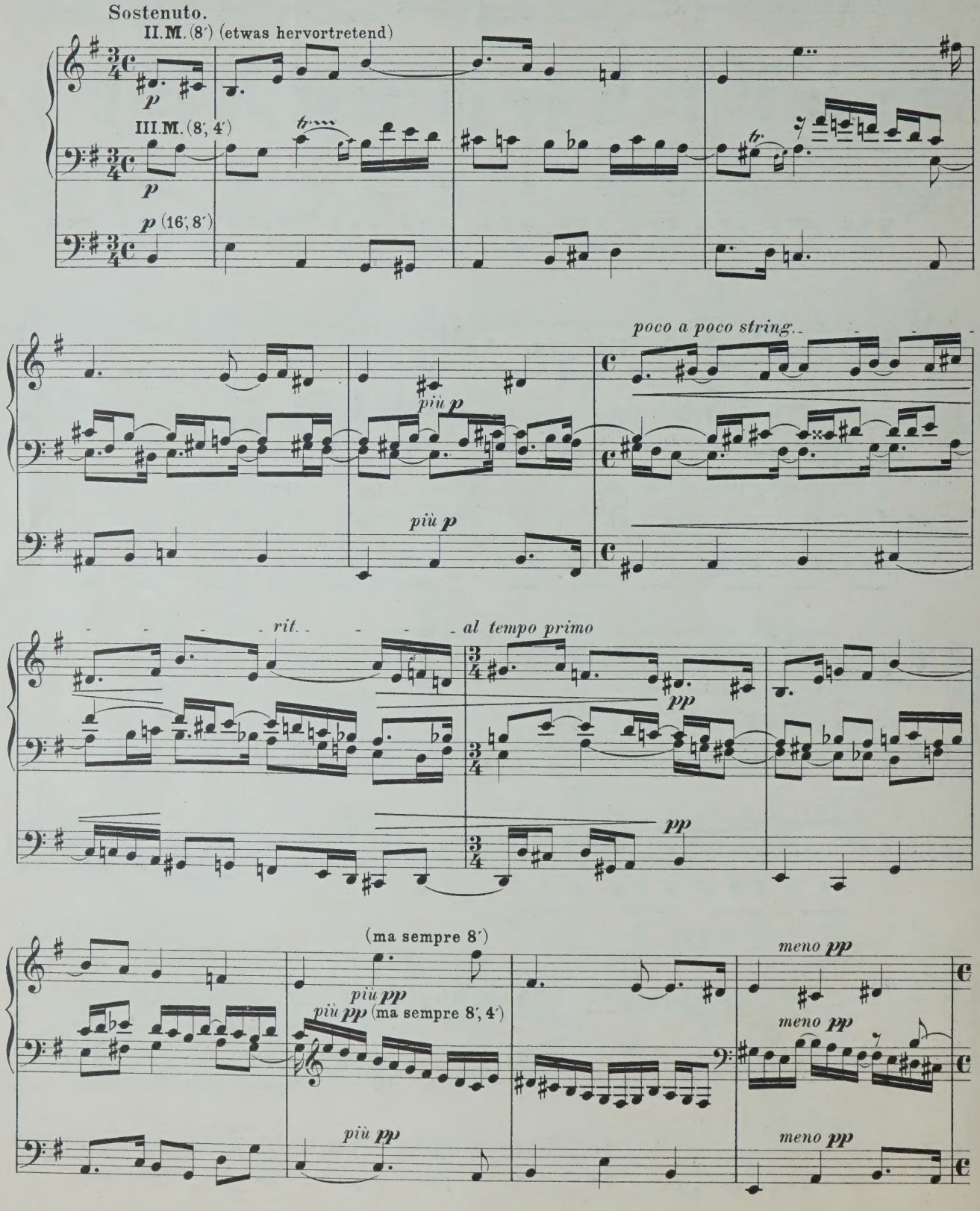

sempre poco a poco cresc.
Org. Pl.
(+ 32′)
sempre poco a poco cresc.
Org. Pl.
rit.
Un poco meno mosso.
III. M. pp (8′, 4′)
II. M. pp (8′)
pp (8′, 16′)
(+ 4′)
poco a poco dimin.
rit.
ppp
(– 8′, ppp (nur 16′)

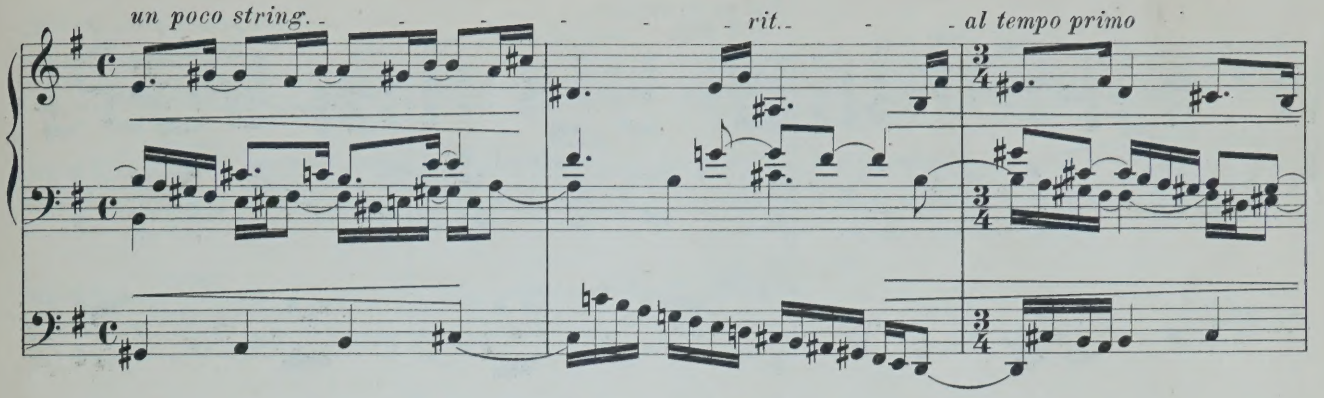

Tempo primo. (Allegro energico.)
III.M.
mf
II.M.
mf
mf (8′,16′,4′) marcato, ma legato
Un poco più mosso.
I.M. f marcato, ma ben legato
sempre poco a poco cresc.
(+ C III)
Più Allegro.
e string.
(+ C III)

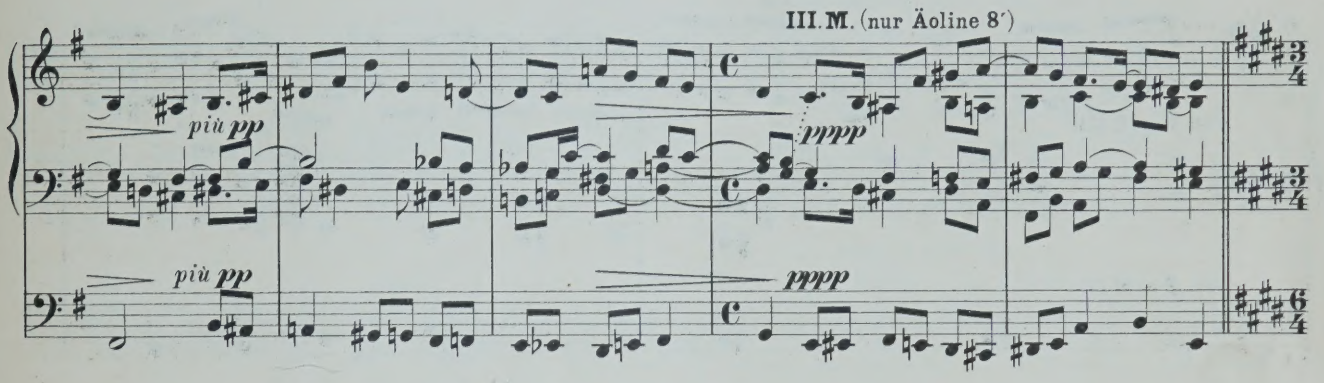

sempre cresc.
(+ C II)
(+ 16')
più f
più f
(legato)
Più mosso.
più f (+ C II)
sempre poco a poco
piu f (+ C I)
sempre poco a poco
cresc.
cresc.
(+ 32')

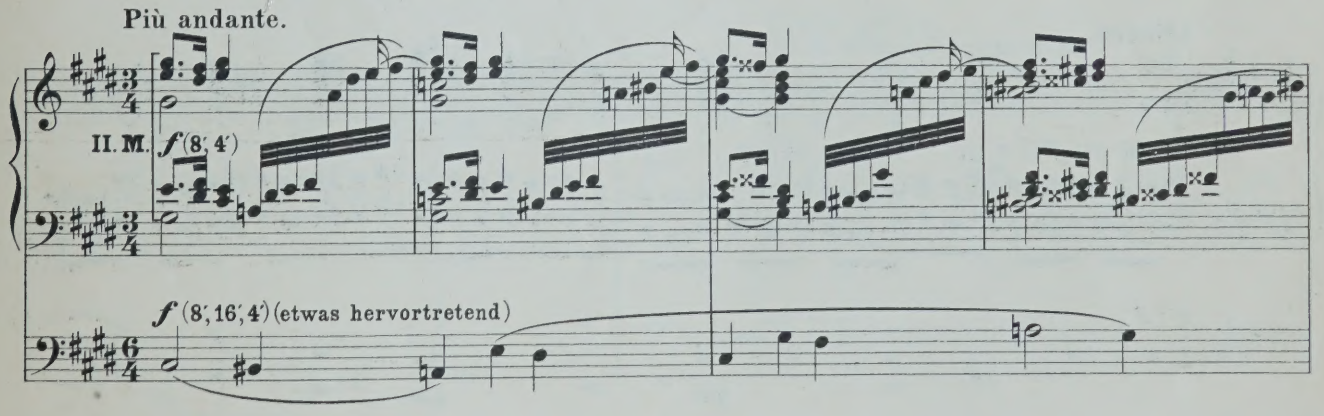

fff
sempre poco a poco cresc.
fff
(Pedal alle Register.)
poco a poco ritard.
al tempo primo
Meno mosso.
Org. Pl.
Org. Pl.
(sempre Org. Pl.)
rit.
a tempo
rit.
sempre Org. Pl.
sempre Org. Pl.

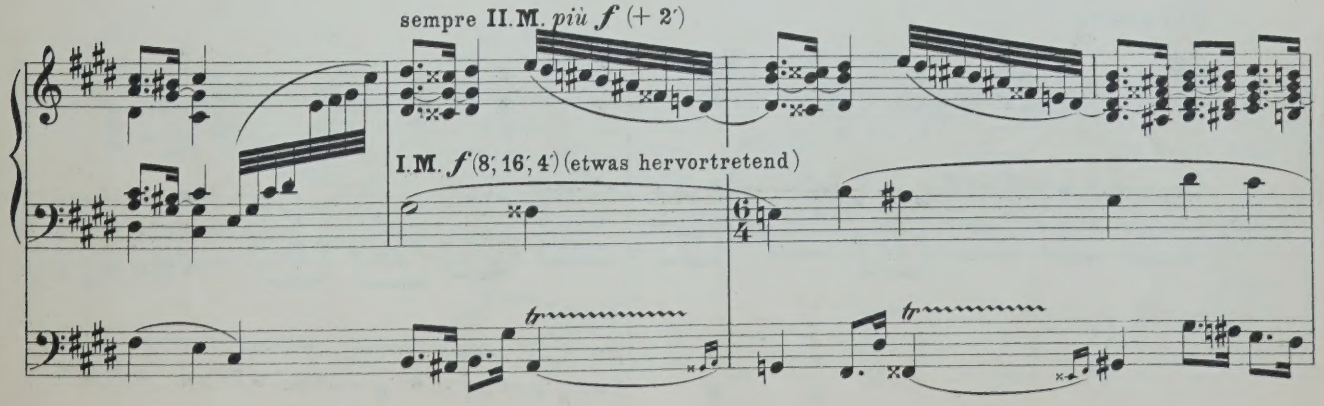
Intermezzo.

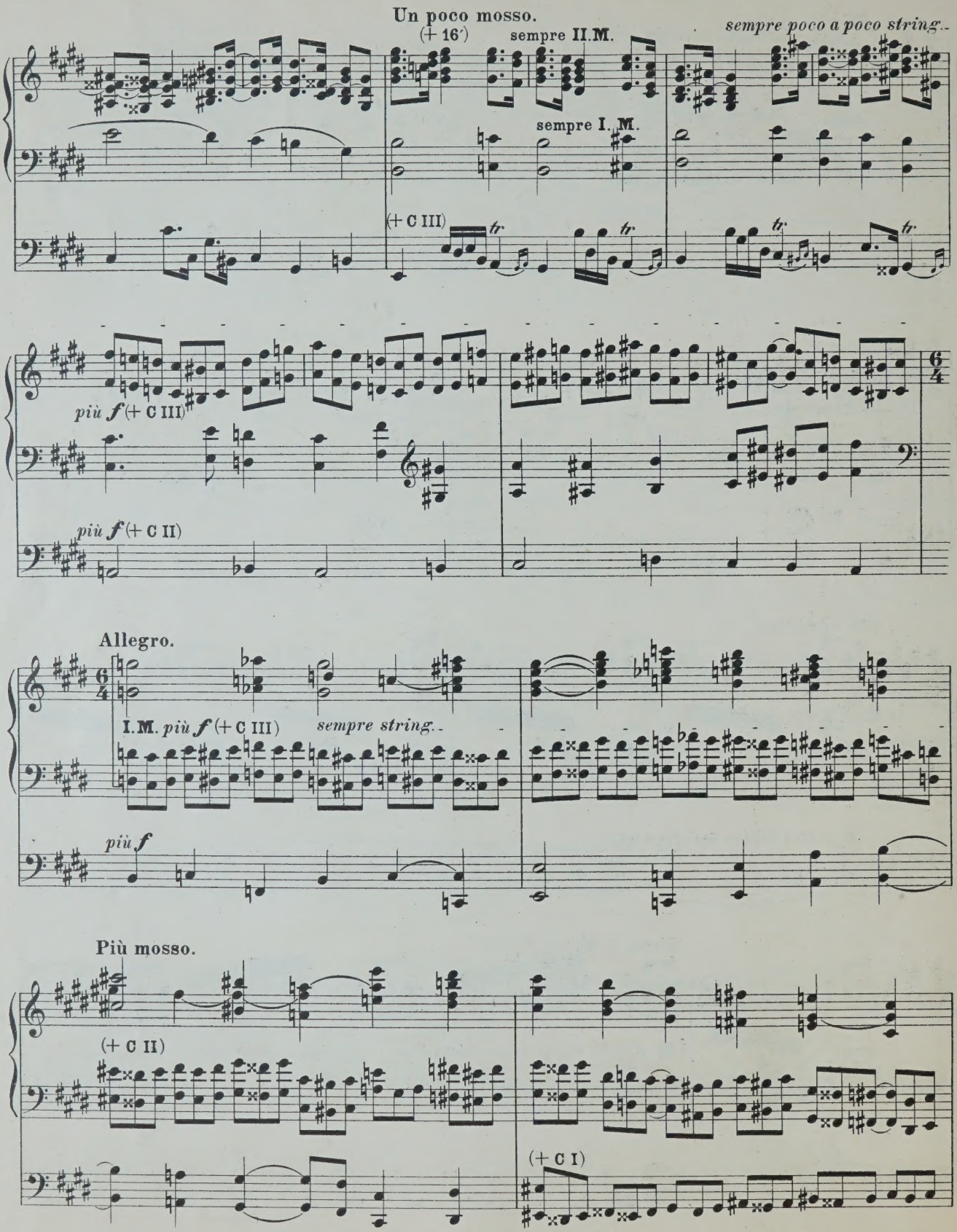

Sostenuto.
II.M. (8′) (etwas hervortretend)
p
III.M. (8′, 4′)
p
p (16′, 8′)
poco a poco string.
più p
più p
rit.
al tempo primo
pp
pp
(ma sempre 8′)
più pp
più pp (ma sempre 8′, 4′)
più pp
meno pp
meno pp
meno pp

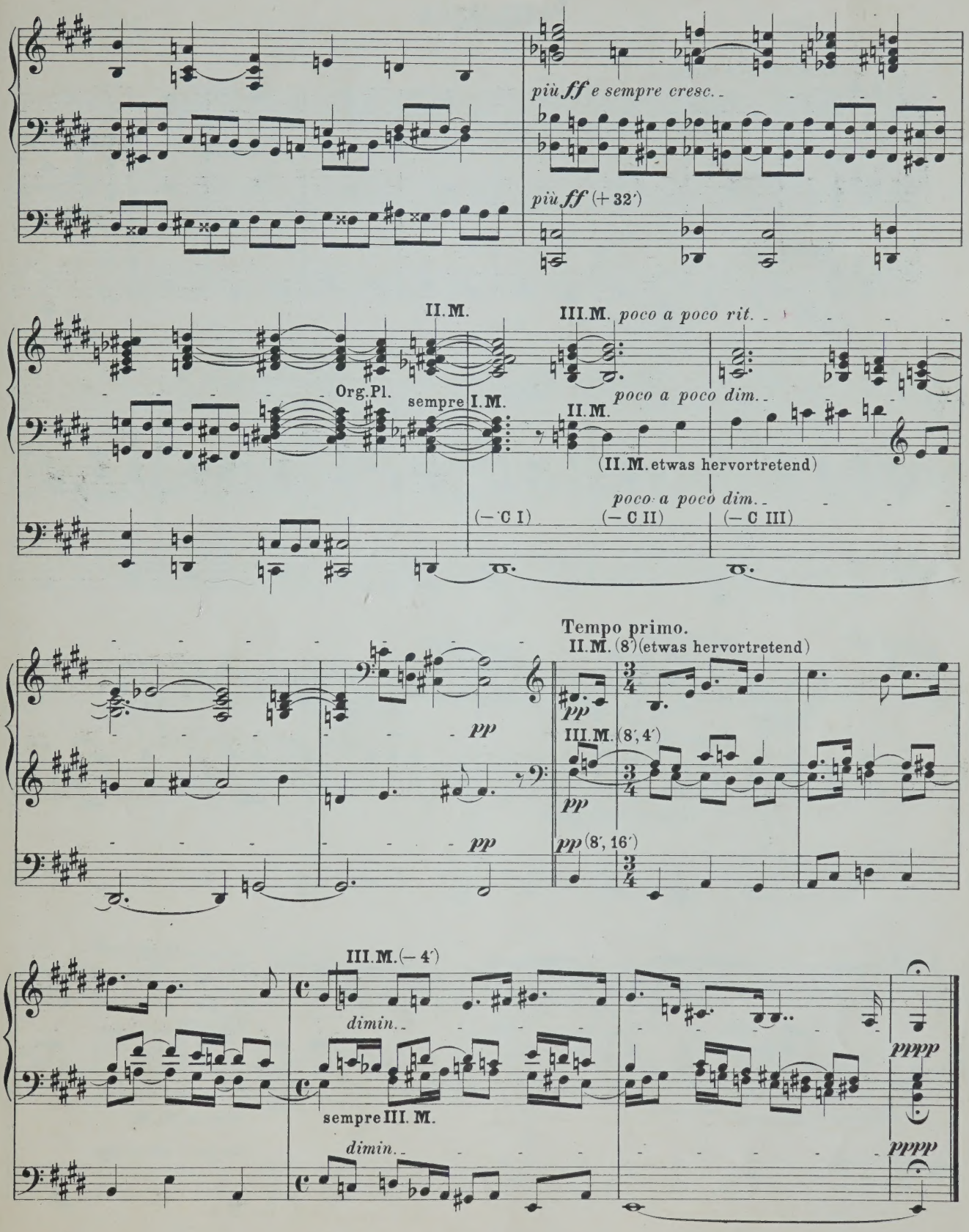

un poco string.
rit.
al tempo primo


III. M. (nur Äoline 8′)
più pp
più pp
pppp
pppp

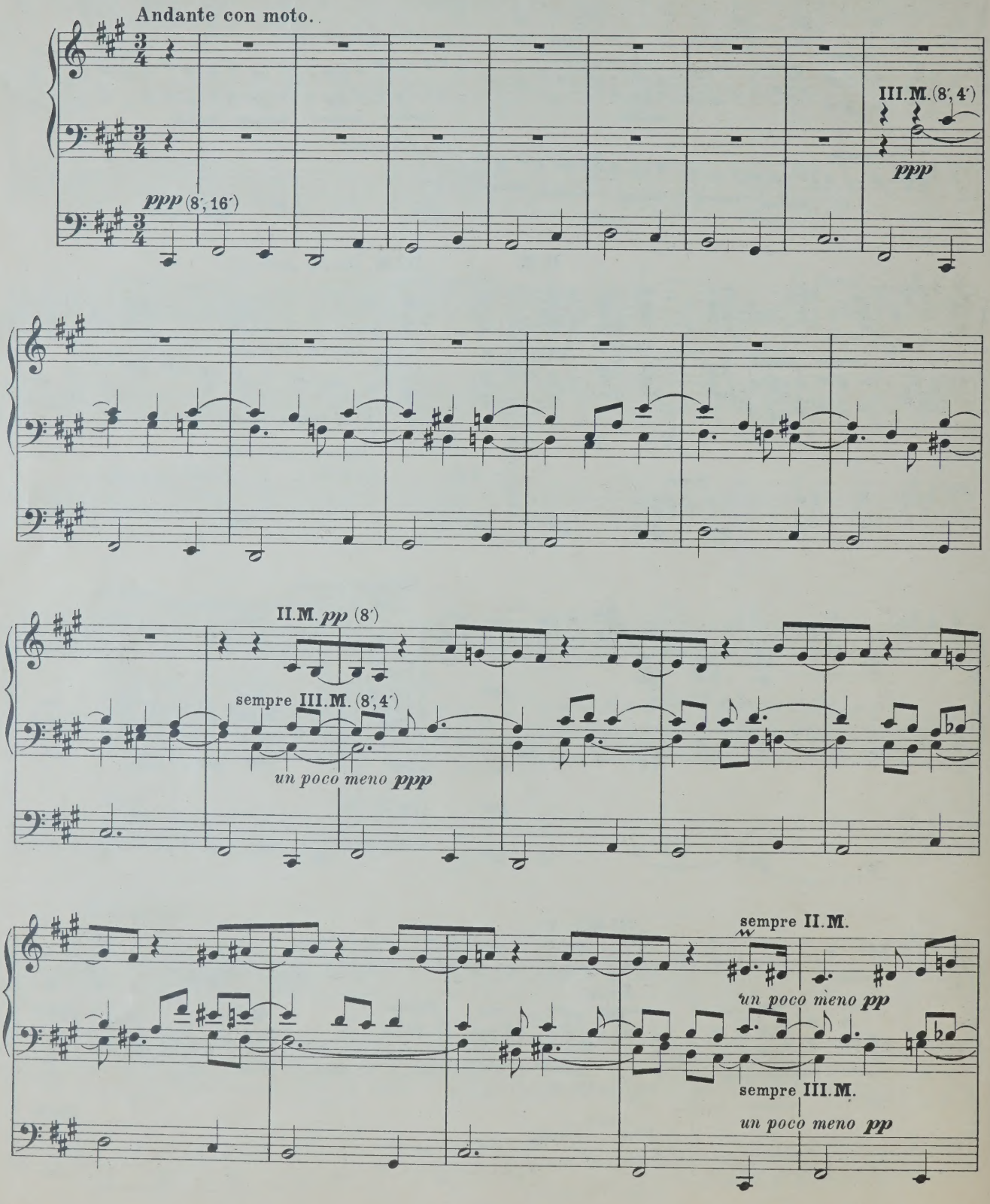

Più andante.
II. M. f (8′, 4′)
f (8′, 16′, 4′) (etwas hervortretend)

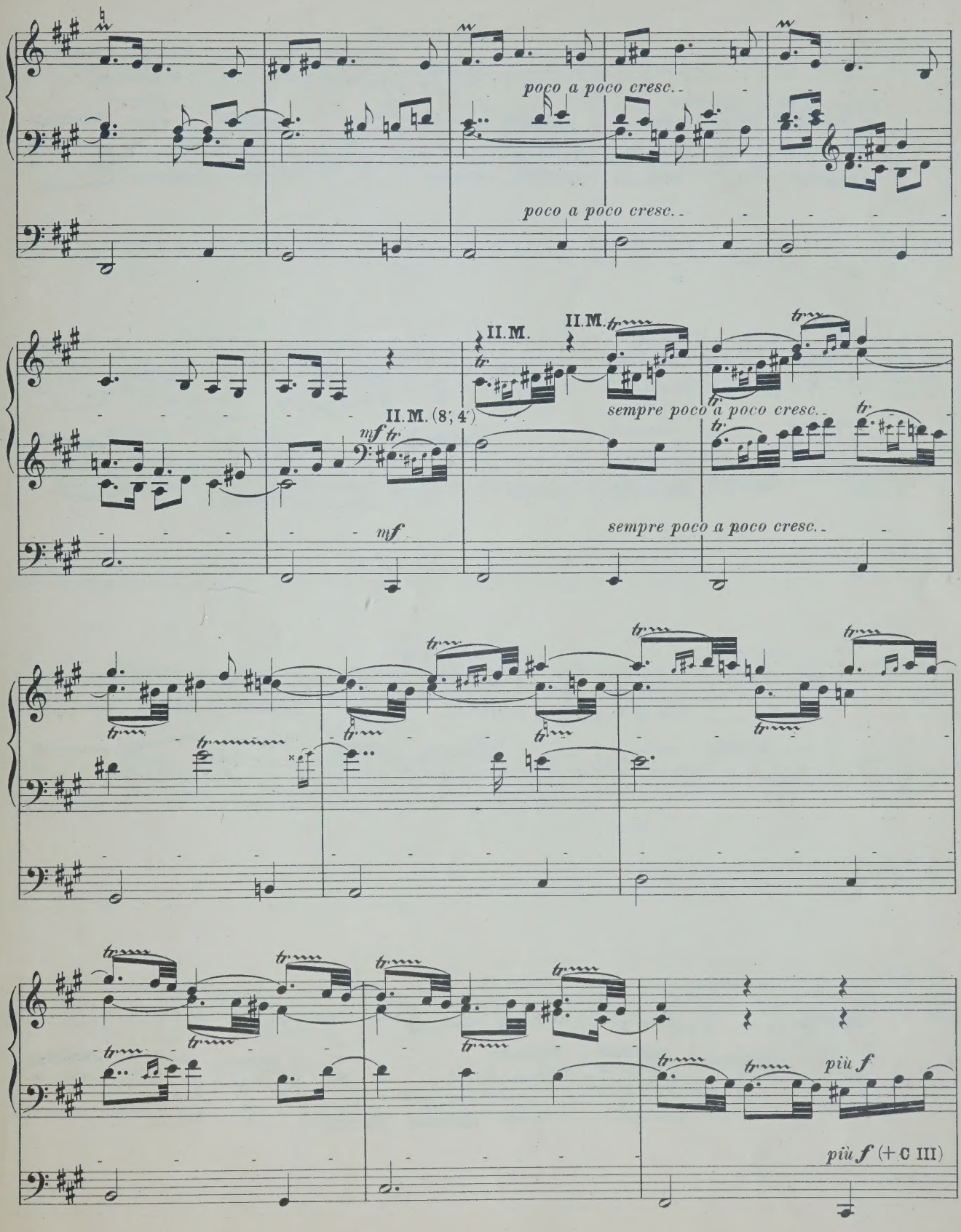

sempre II. M. più f (+ 2′)
I. M. f (8′, 16′, 4′) (etwas hervortretend)
tr
tr

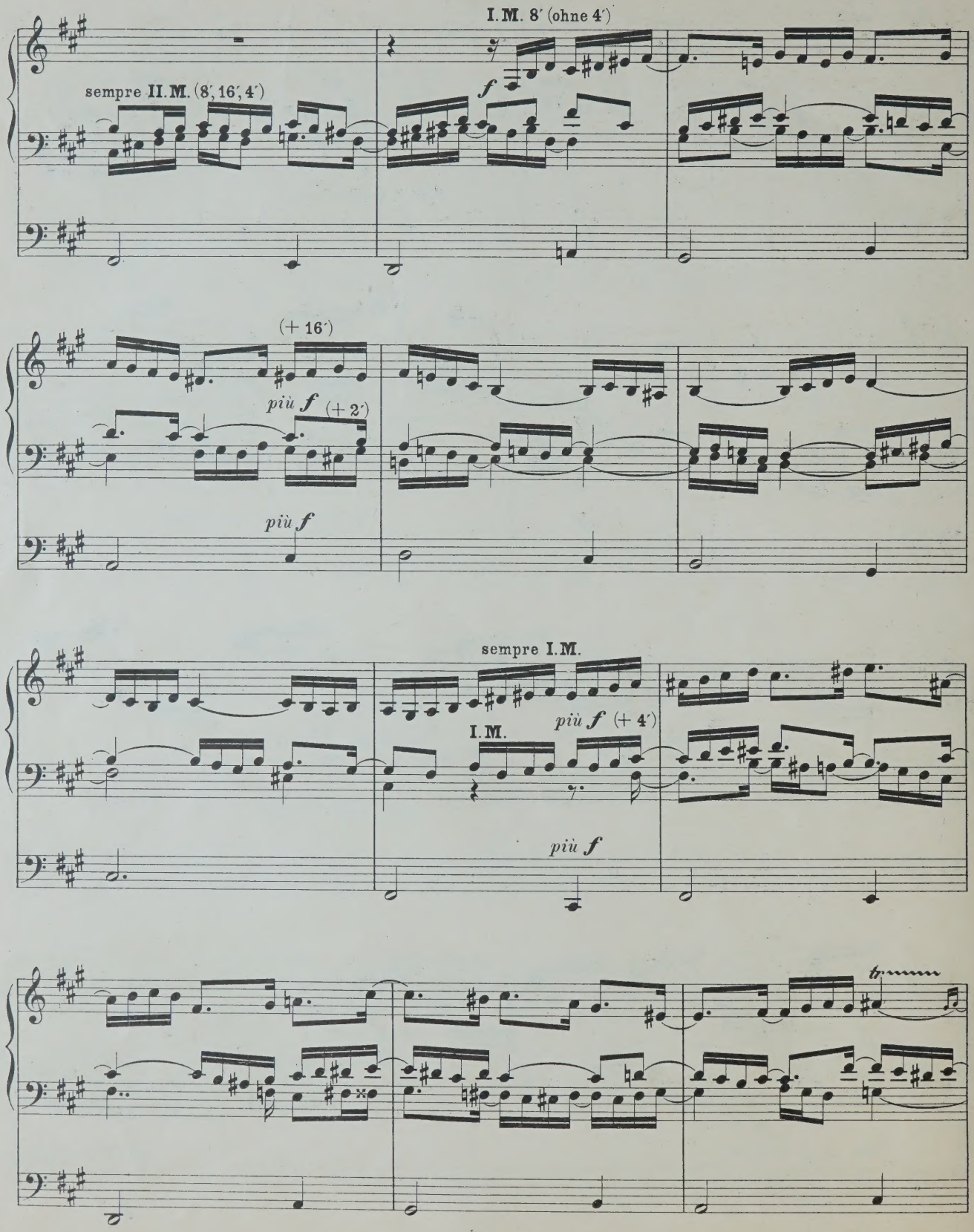

Un poco mosso.
(+ 16′)
sempre II.M.
sempre poco a poco string.
sempre I. M.
(+ C III)
più f (+ C III)
più f (+ C II)
Allegro.
I.M. più f (+ C III)
sempre string.
più f
Più mosso.
(+ C II)
(+ C I)

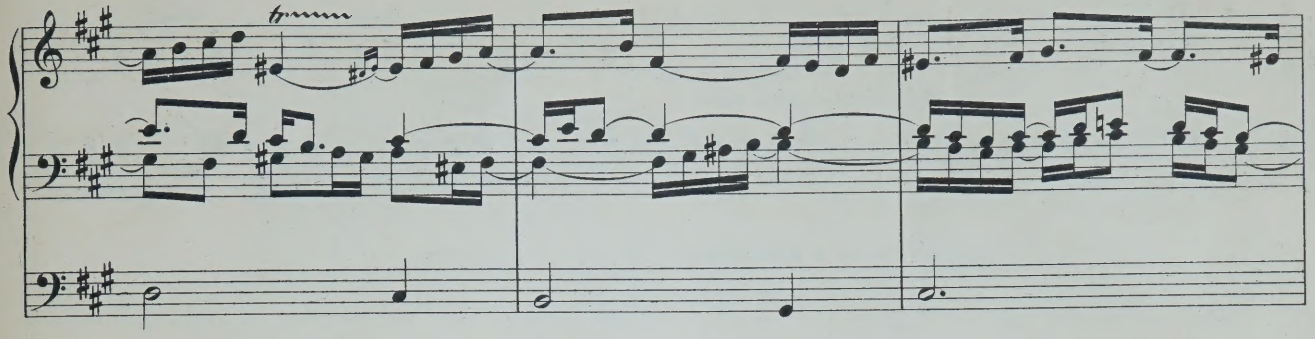

più ff e sempre cresc.
più ff (+ 32′)
II.M.
III.M. poco a poco rit.
Org.Pl.
sempre I.M.
poco a poco dim.
II.M.
(II.M. etwas hervortretend)
poco a poco dim.
(– C I)
(– C II)
(– C III)
Tempo primo.
II.M. (8′) (etwas hervortretend)
pp
III.M. (8′, 4′)
pp (8′, 16′)
III.M. (– 4′)
dimin.
sempre III. M.
dimin.
pppp
pppp

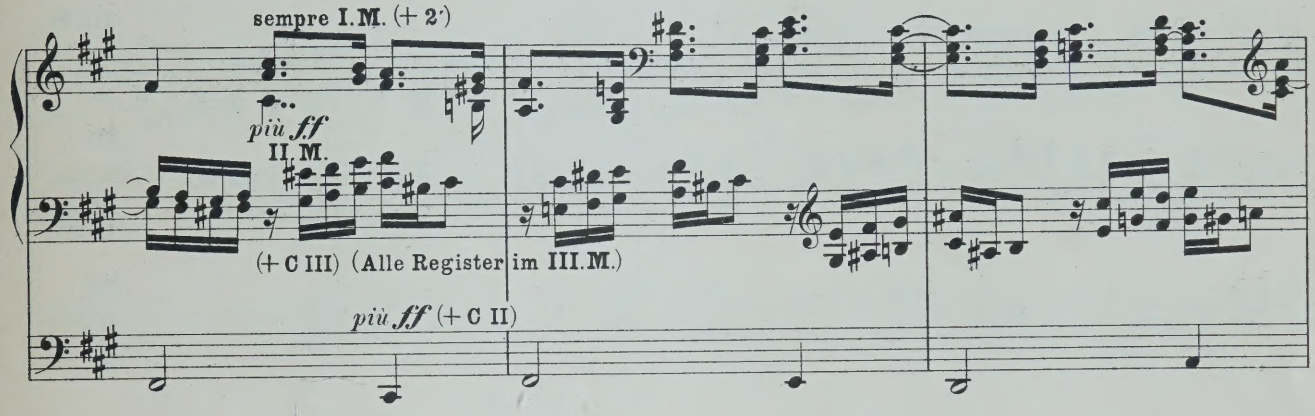
Passacaglia.

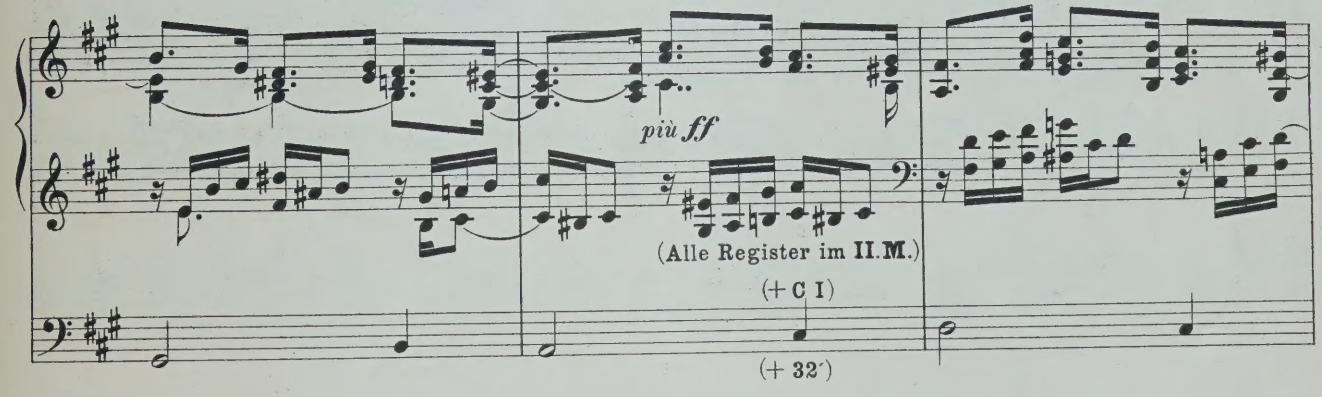


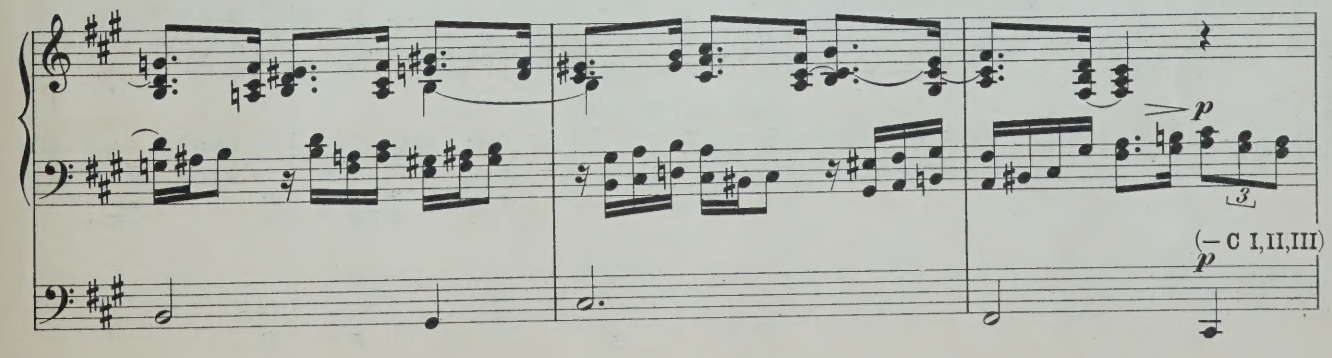

poco a poco cresc.
poco a poco cresc.
II.M.
II.M.
II.M. (8′, 4′)
mf
mf
sempre poco a poco cresc.
sempre poco a poco cresc.
più f
più f (+ C III)

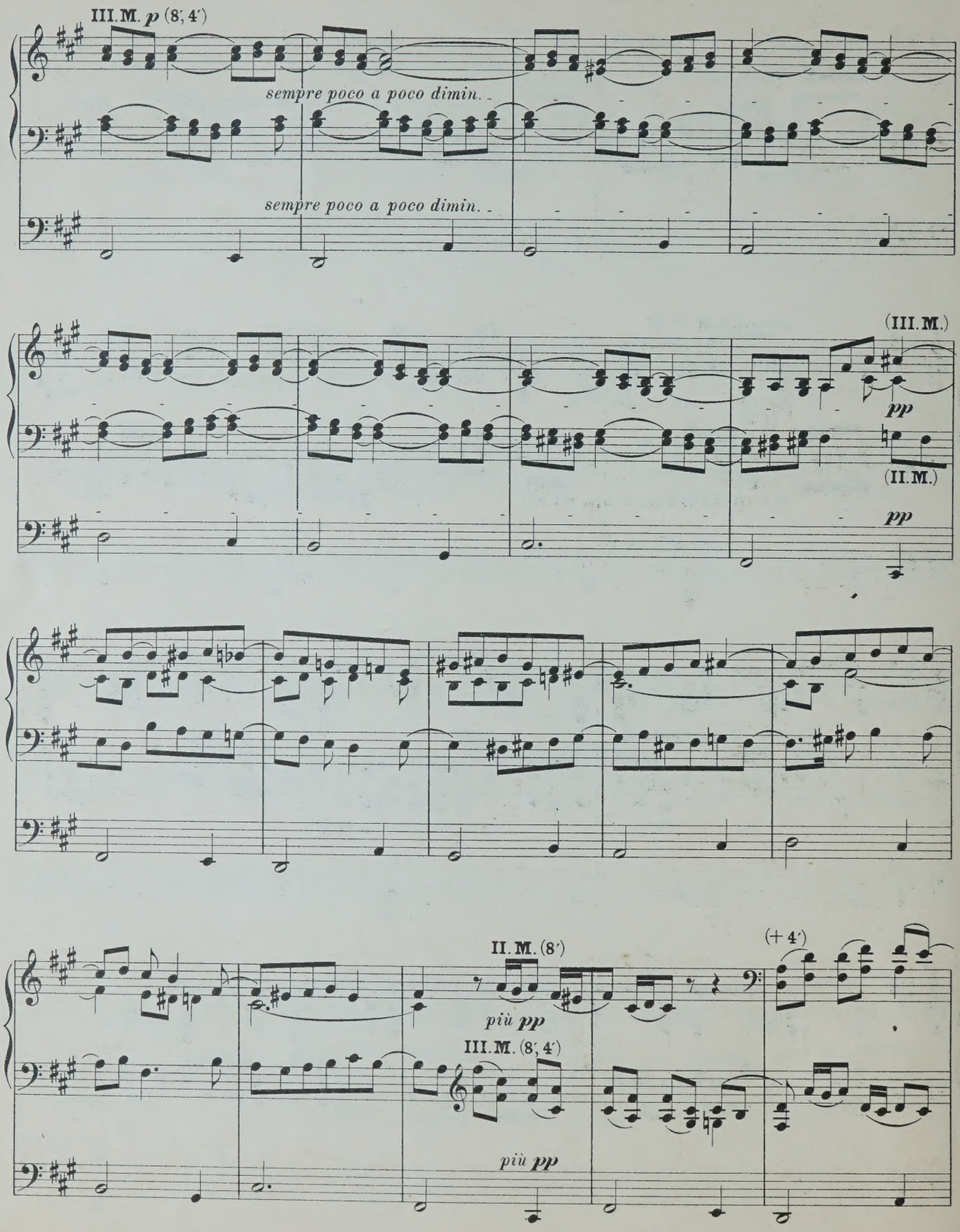

I. M. 8′ (ohne 4′)
sempre II. M. (8′, 16′, 4′)
f
(+ 16′)
più f (+ 2′)
più f
sempre I. M.
I. M.
più f (+ 4′)
più f
tr

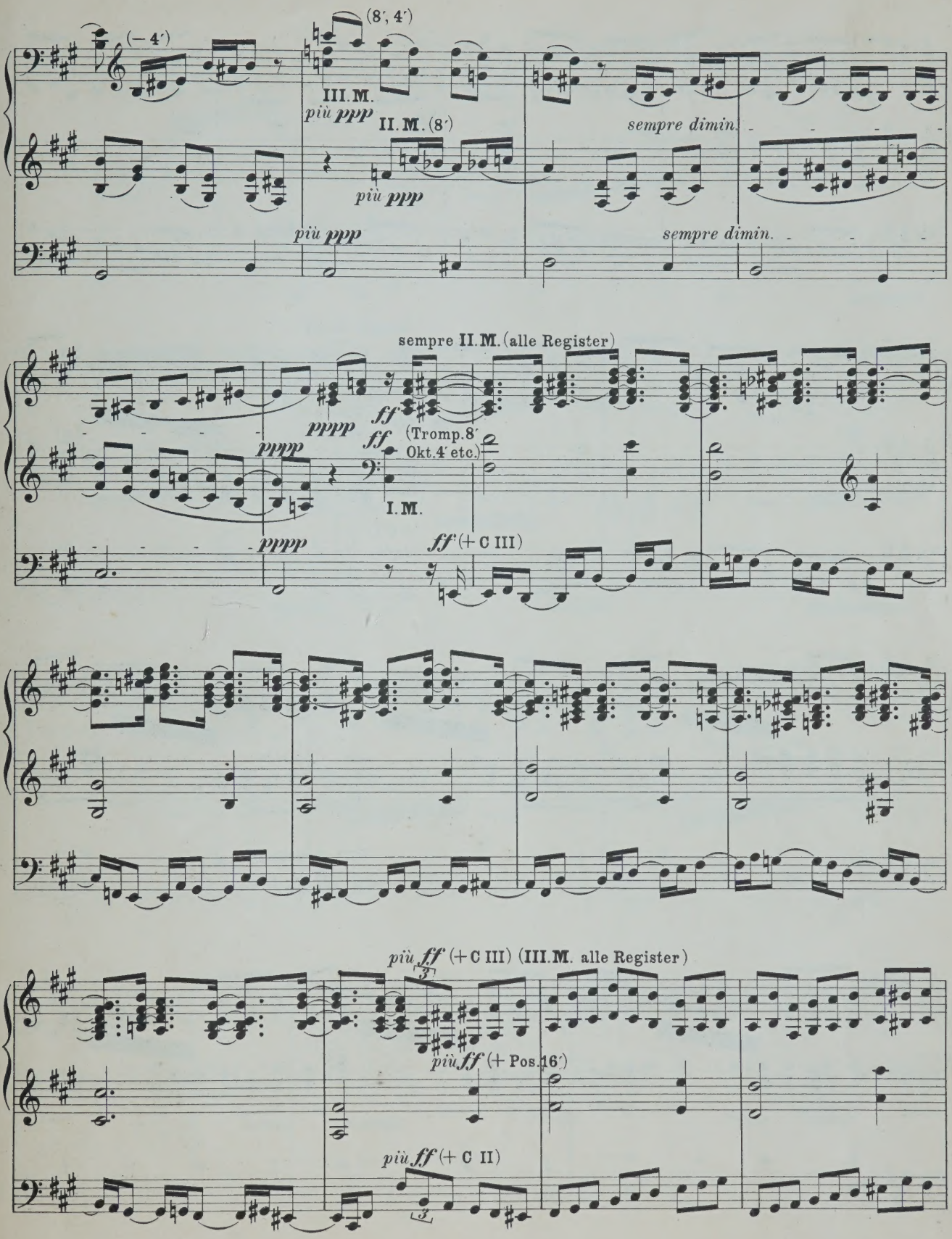


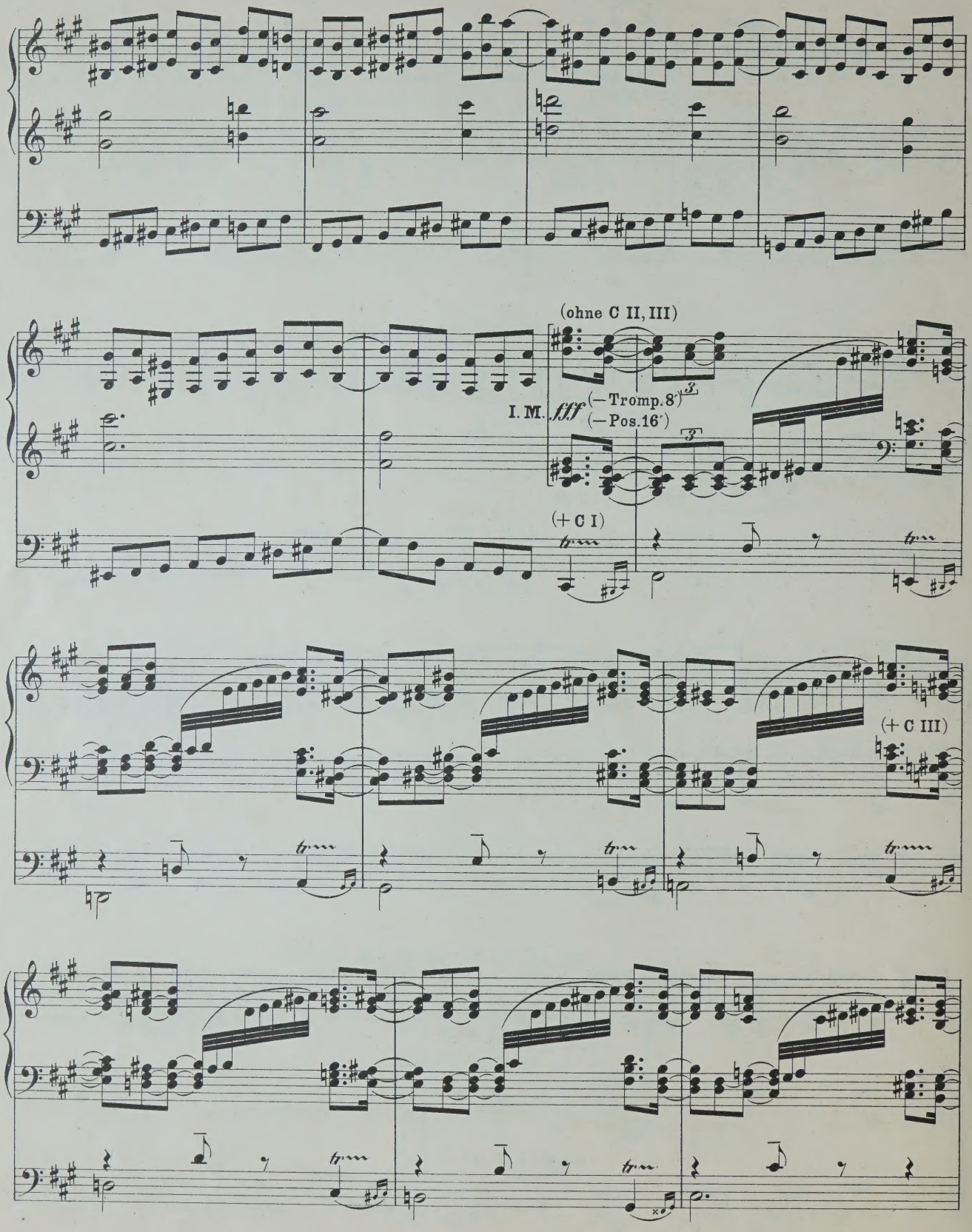

sempre I.M. (+ 2')
più ff
II. M.
(+ C III) (Alle Register im III.M.)
più ff (+ C II)

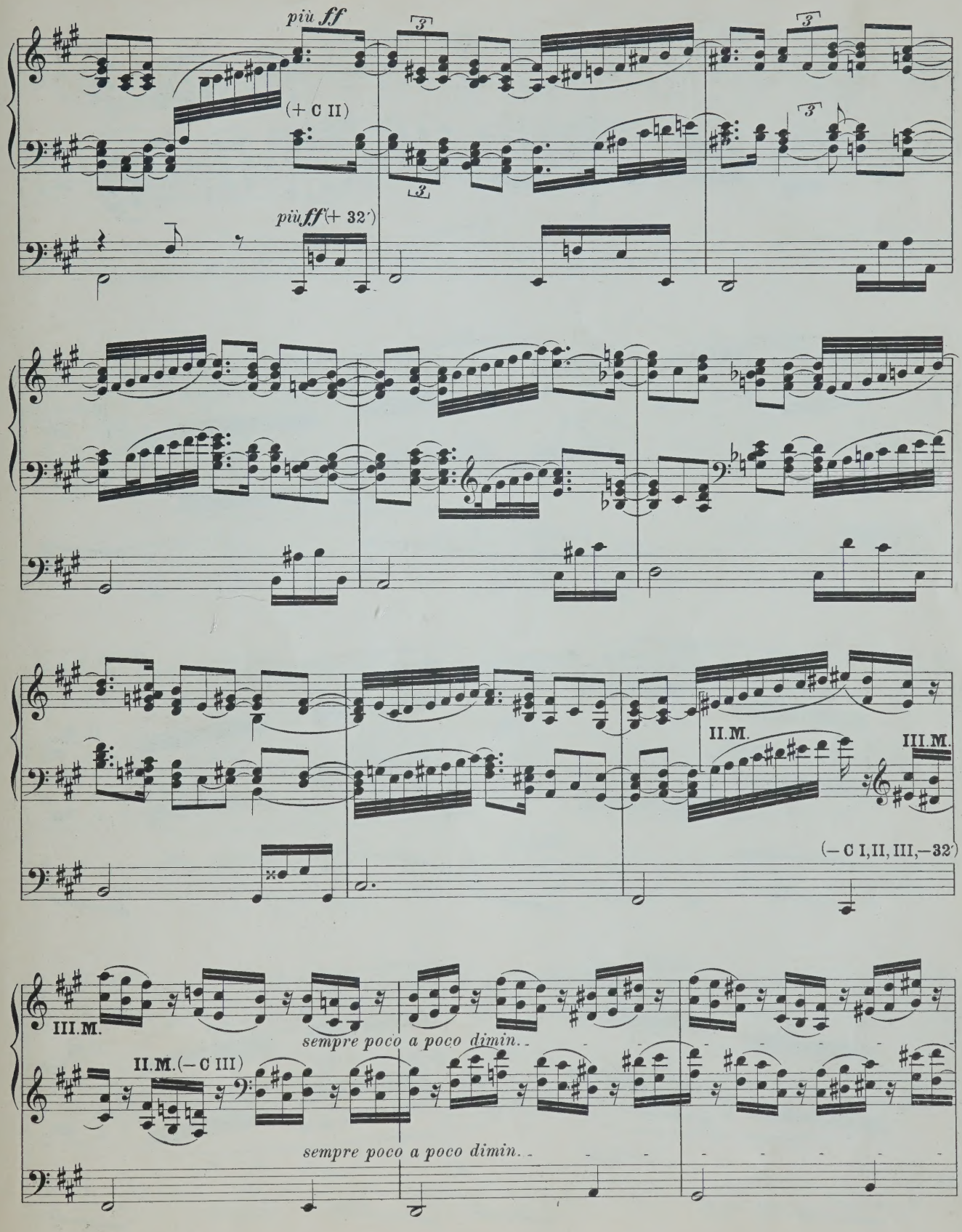

più ff
(Alle Register im II.M.)
(+ C I)
(+ 32')

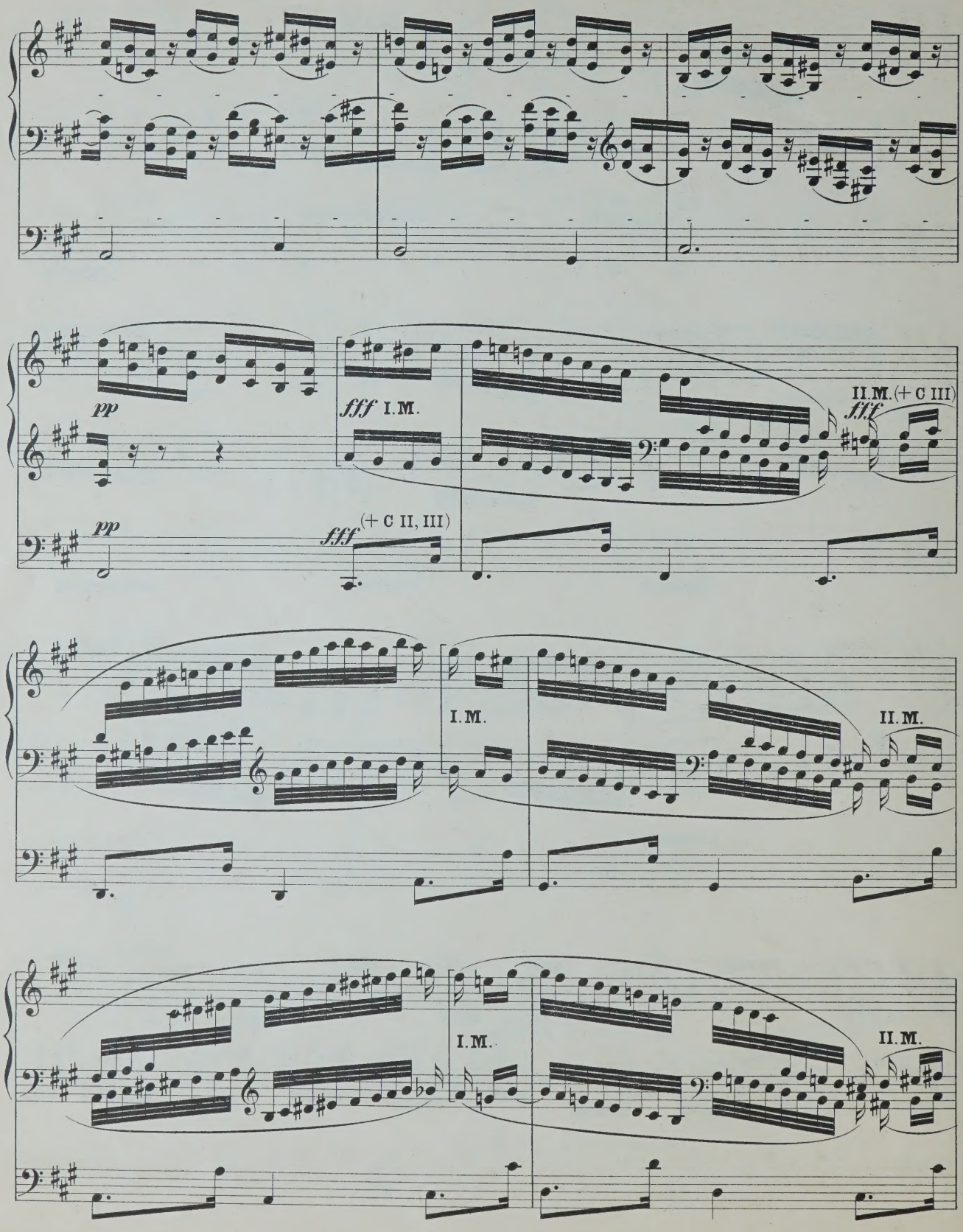

p
3
(– C I,II,III)
p

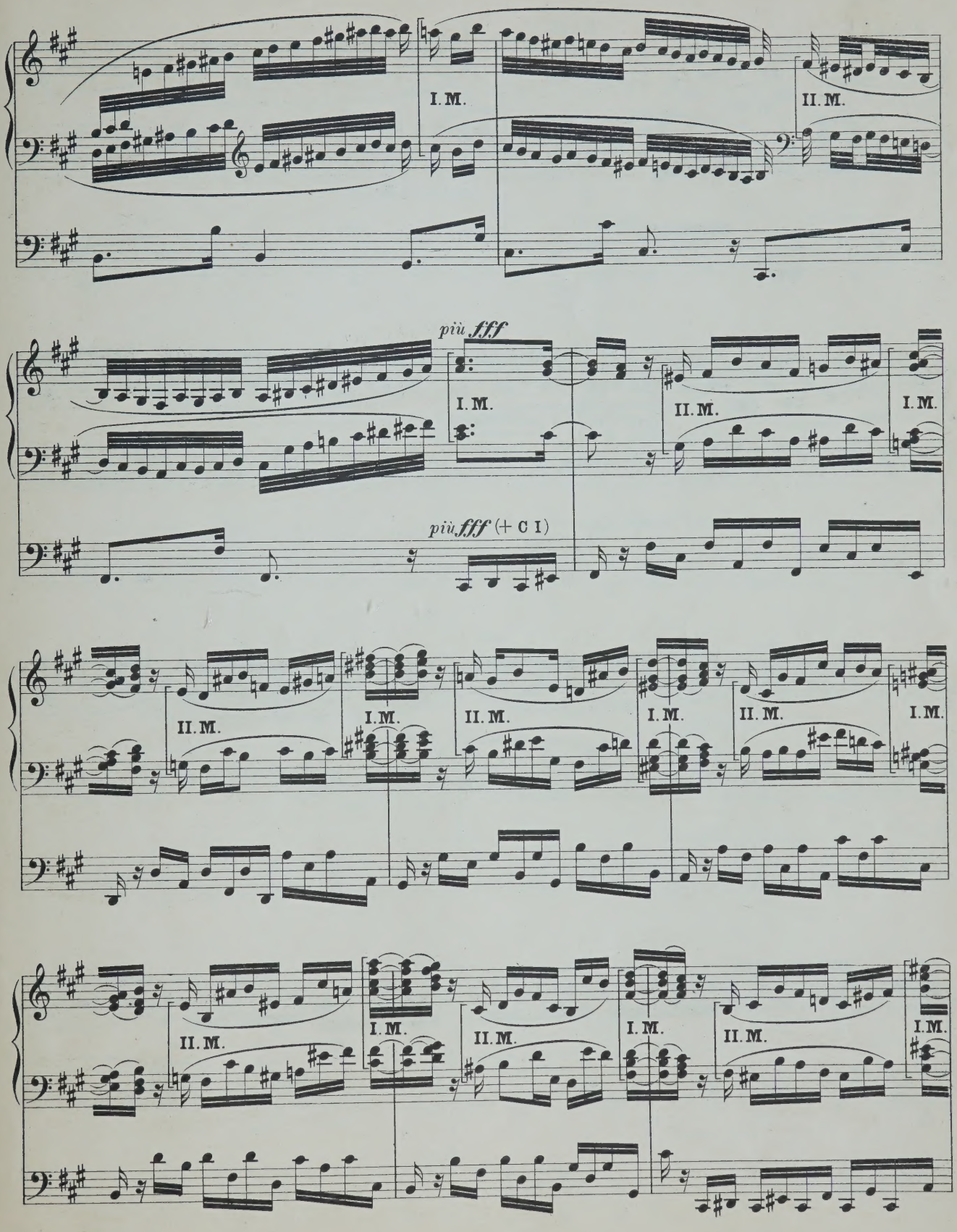

III. M. p (8', 4')
sempre poco a poco dimin.
sempre poco a poco dimin.
(III. M.)
pp
(II. M.)
pp
II. M. (8')
più pp
III. M. (8', 4')
più pp
(+ 4')

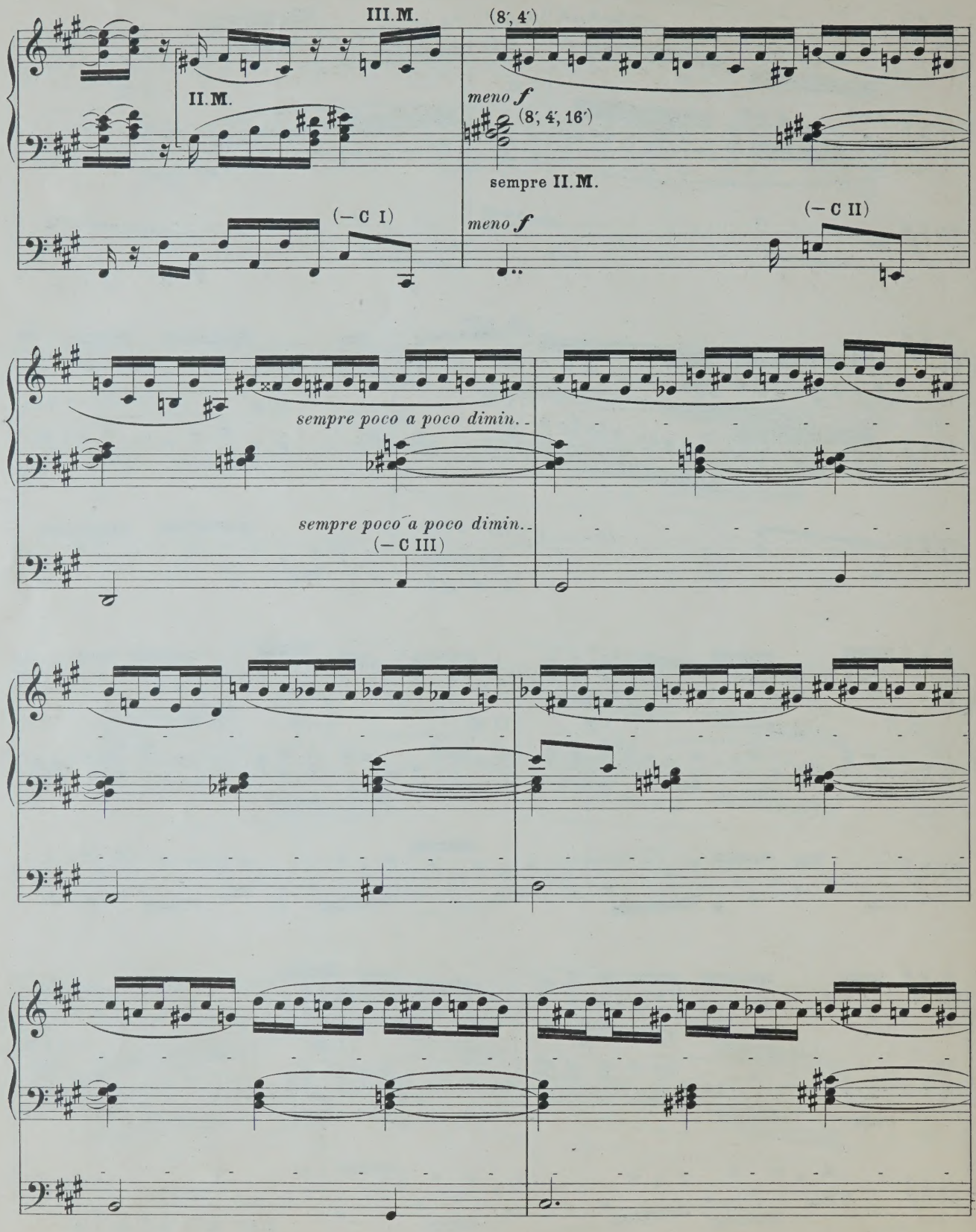

(– 4′)
(8′, 4′)
III. M.
più ppp
II. M. (8′)
più ppp
sempre dimin.
più ppp
sempre dimin.
sempre II. M. (alle Register)
pppp
ff
pppp
ff (Tromp. 8′ Okt. 4′ etc.)
I. M.
pppp
ff (+ C III)
più ff (+ C III) (III. M. alle Register)
più ff (+ Pos. 16′)
più ff (+ C II)

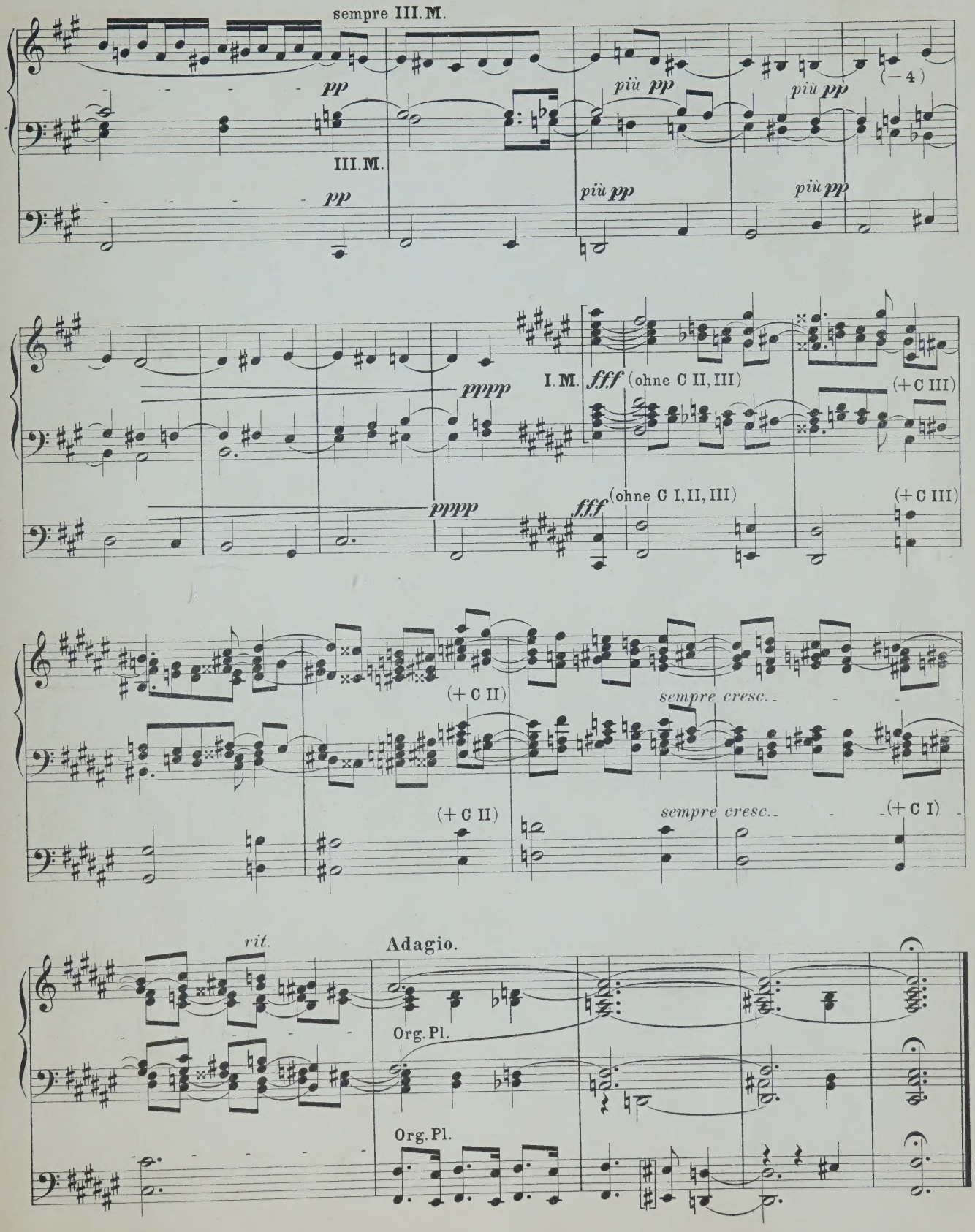

(ohne C II, III)
I. M.
fff
(– Tromp. 8′)
(– Pos. 16′)
(+ C I)
(+ C III)


più ff
(+ C II)
più ff (+ 32')
II.M.
III.M.
(– C I,II, III,–32')
III.M.
sempre poco a poco dimin.
II.M. (– C III)
sempre poco a poco dimin.


pp
fff I.M.
II.M. (+ C III)
fff
pp
fff (+ C II, III)
I.M.
II.M.
I.M.
II.M.


I. M.
II. M.
più fff
I. M.
II. M.
I. M.
più fff (+ C I)
II. M.
I. M.
II. M.
I. M.
II. M.
I. M.
II. M.
I. M.
II. M.
I. M.


III.M.
(8′, 4′)
II.M.
meno f
(8′, 4′, 16′)
sempre II.M.
(– C I)
meno f
(– C II)
sempre poco a poco dimin.
sempre poco a poco dimin.
(– C III)


sempre III. M.
pp
III. M.
pp
più pp
più pp
più pp
più pp
(– 4)
pppp
pppp
I. M.
fff (ohne C II, III)
fff (ohne C I, II, III)
(+ C III)
(+ C III)
(+ C II)
(+ C II)
sempre cresc.
sempre cresc.
(+ C I)
rit.
Adagio.
Org. Pl.
Org. Pl.

Herrn Professor Ernst Friedrich Richter

in tiefer Verehrung zugeeignet.

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für die ORGEL componirt

von

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Hof-Musikhandlung
J. J. M. M. des Königs u. der Königin u. S. K. H. des Prinzen Albrecht v. Preußen.
Leipzig E. F. Steinacker. Moskau, P. J. Jürgenson

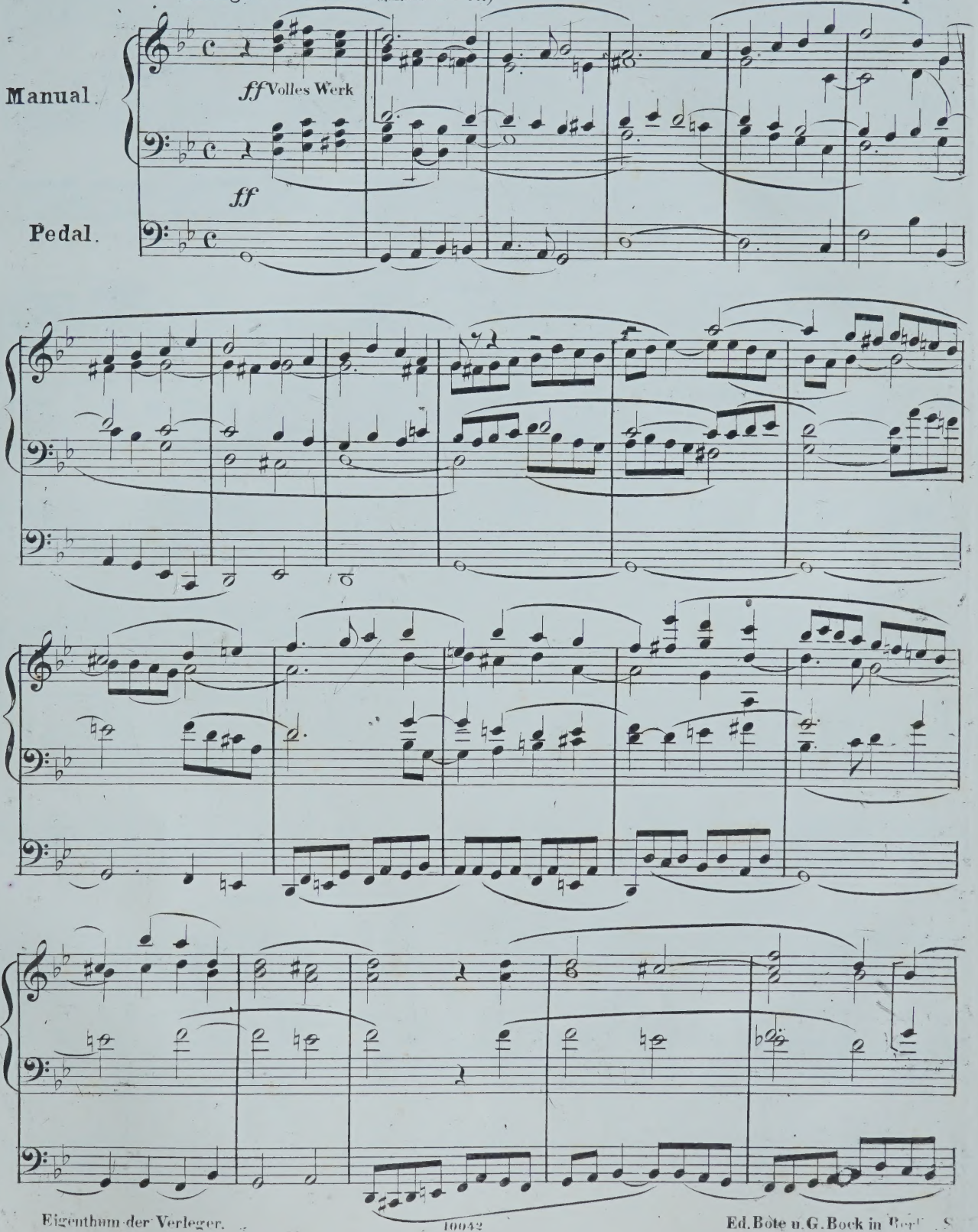
Eingetragen gemäss den Vorschriften der internationalen Verträge.

SONATE.

I.

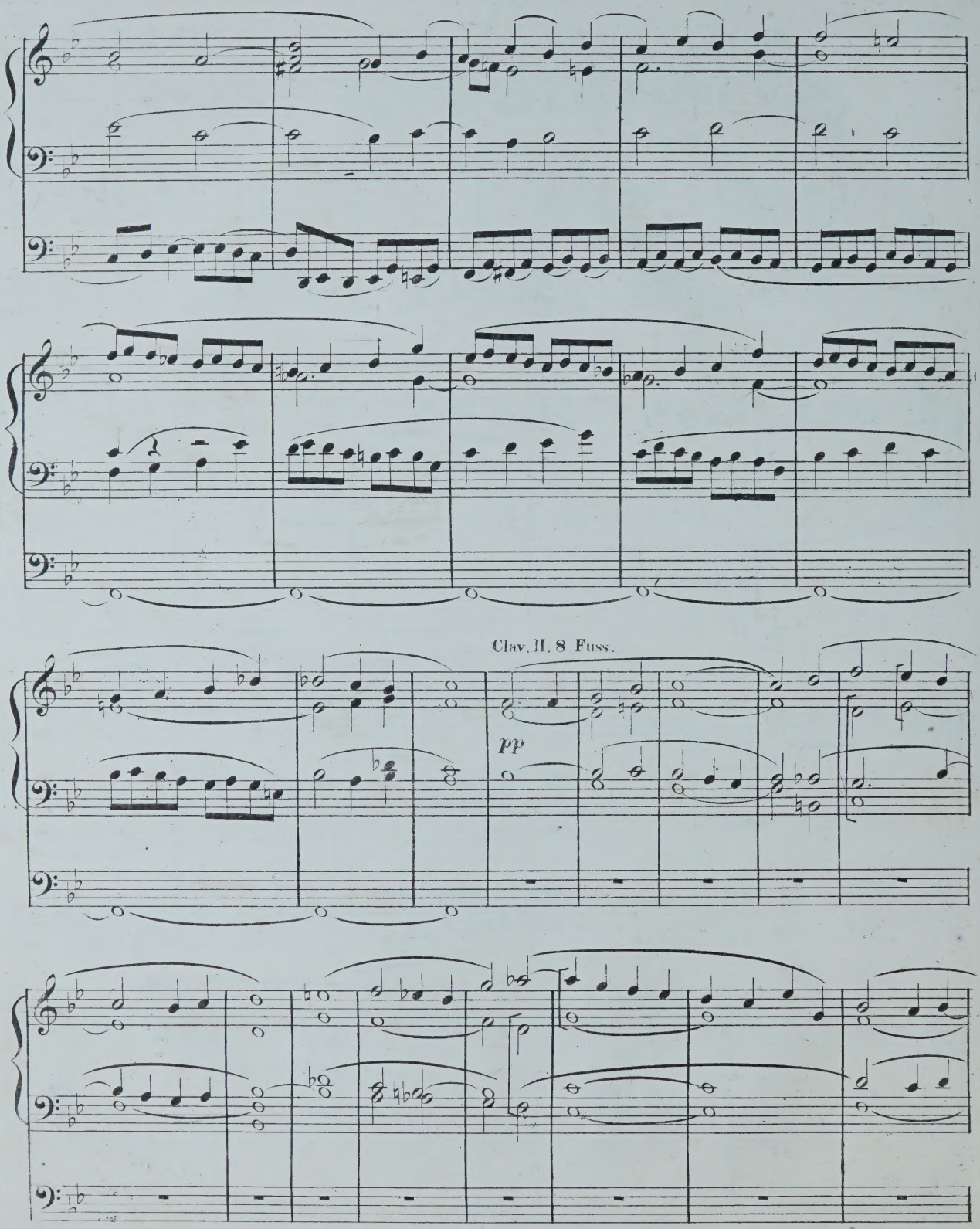
Allegro con brio (M.M. ♩ = 72.)

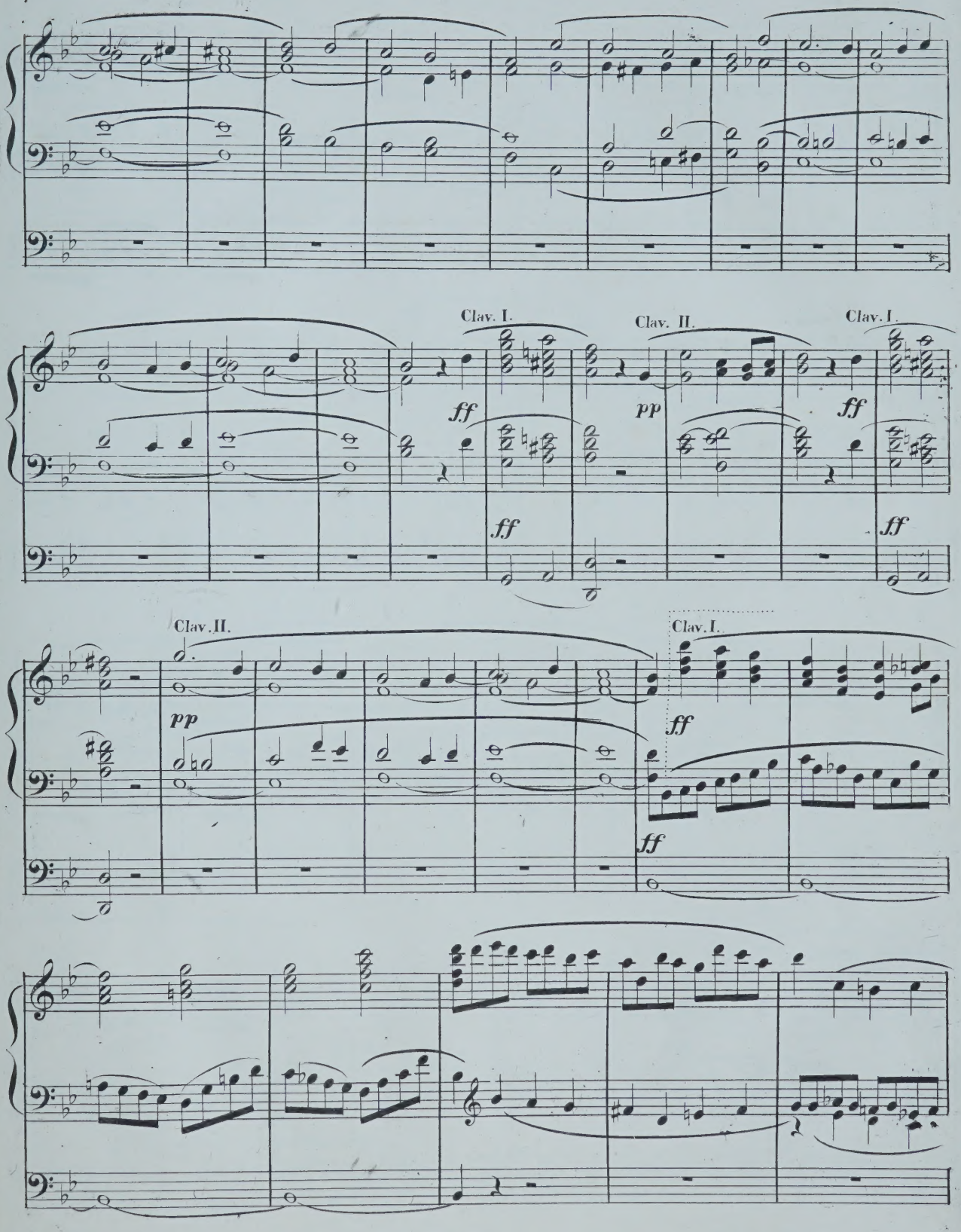
Ph. Rüfer Op. 16.

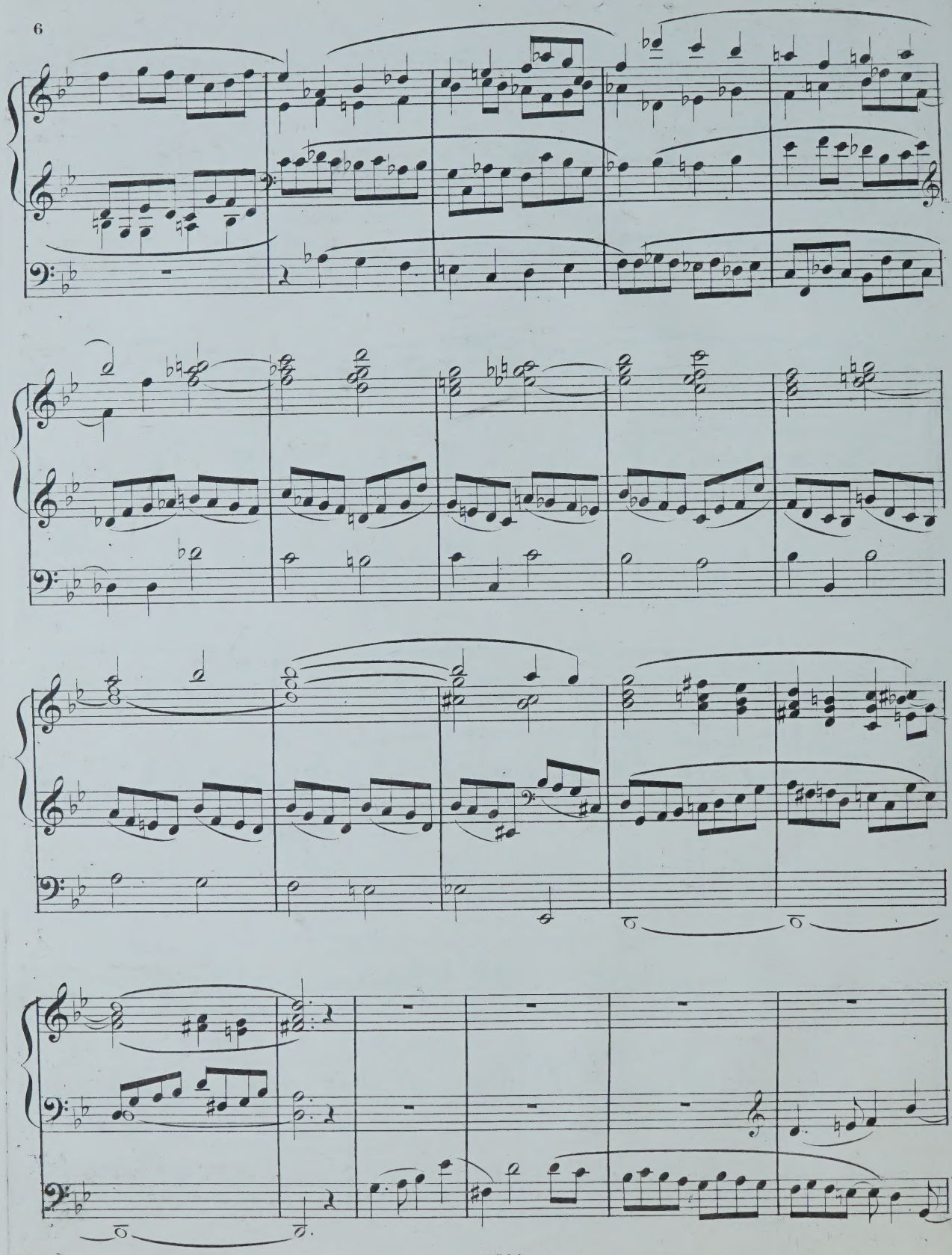


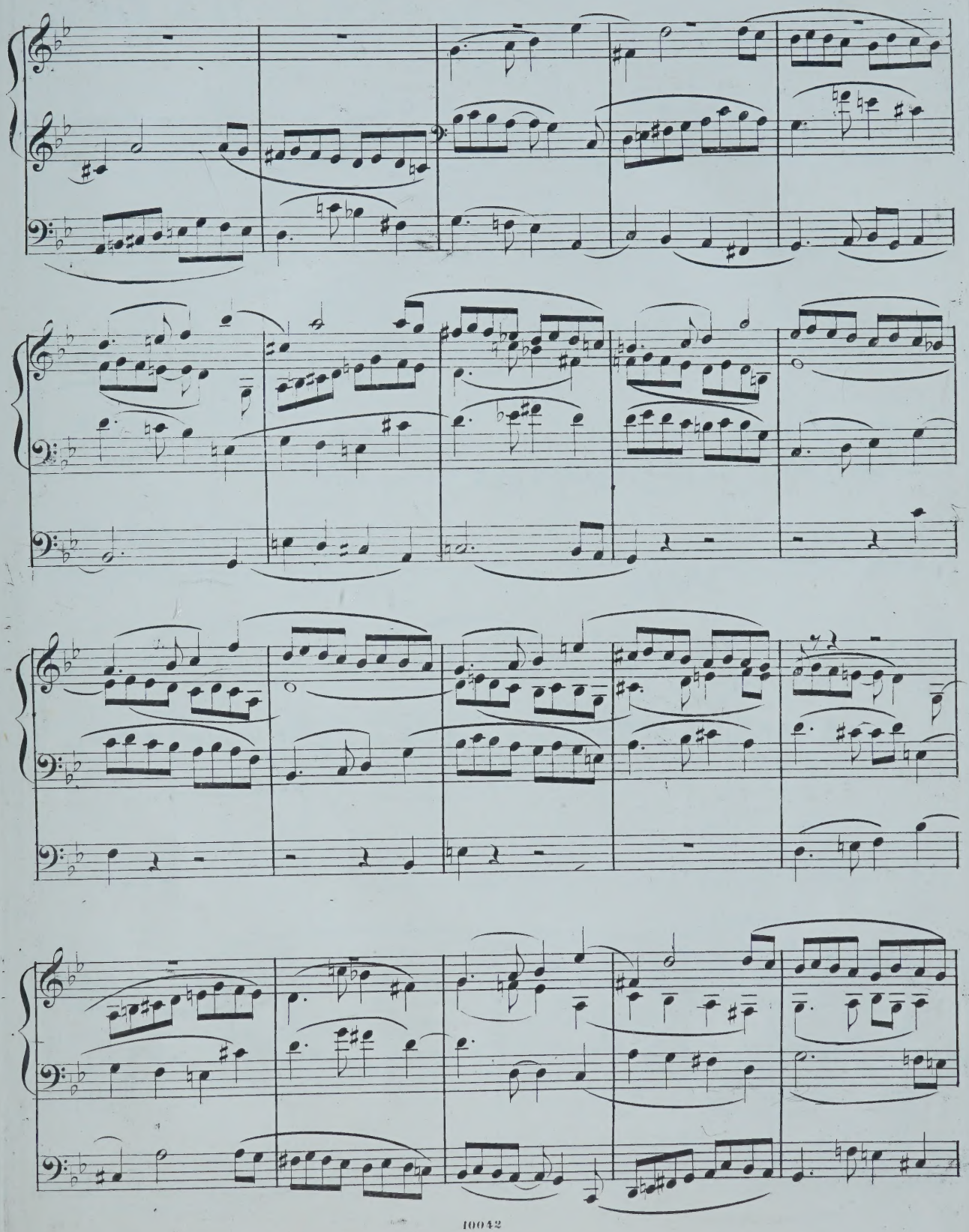
Eigenthum der Verleger.

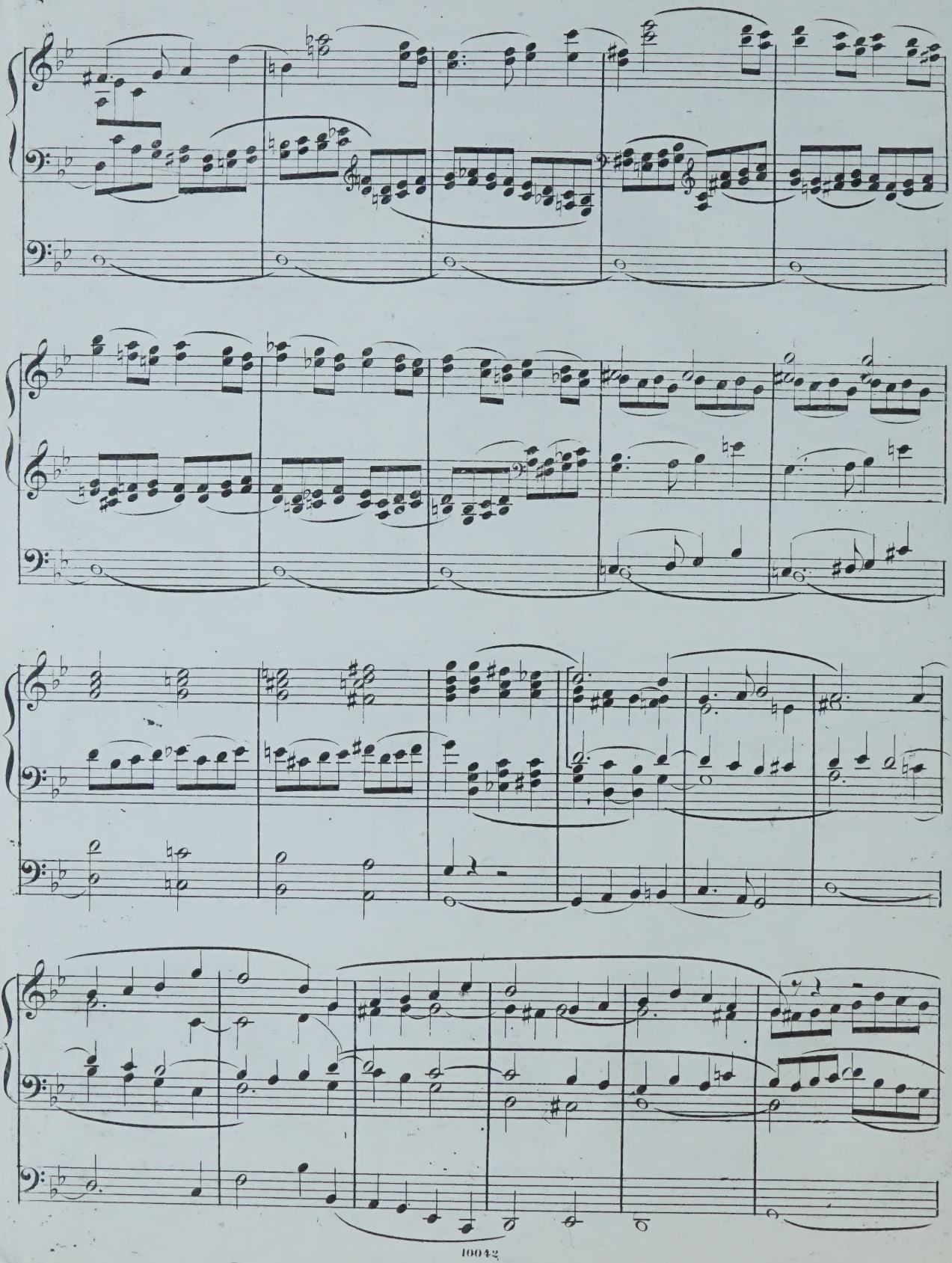
Ed. Bote u. G. Bock in Ber[illegible] S

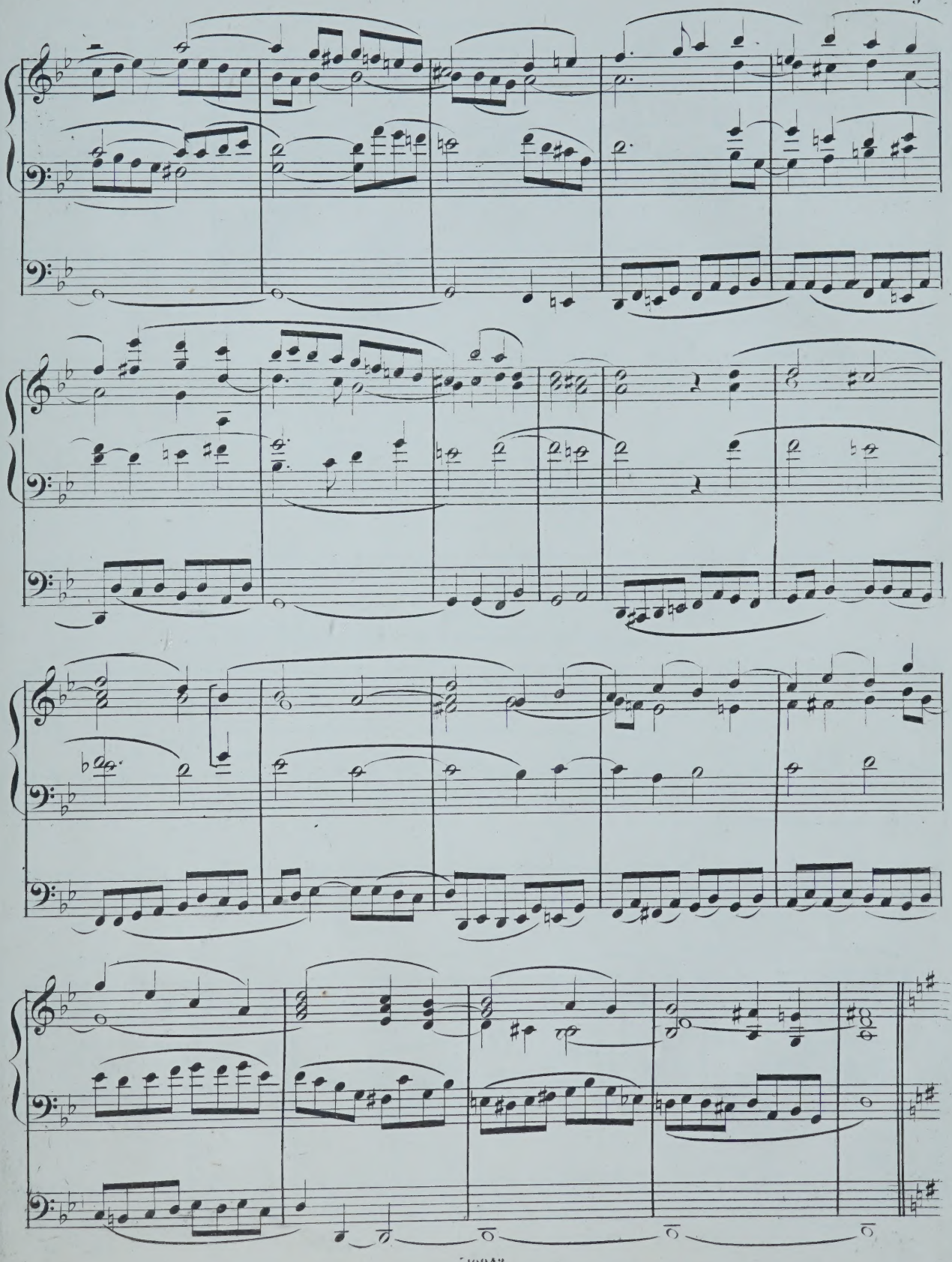

Clav. II. 8 Fuss.
pp

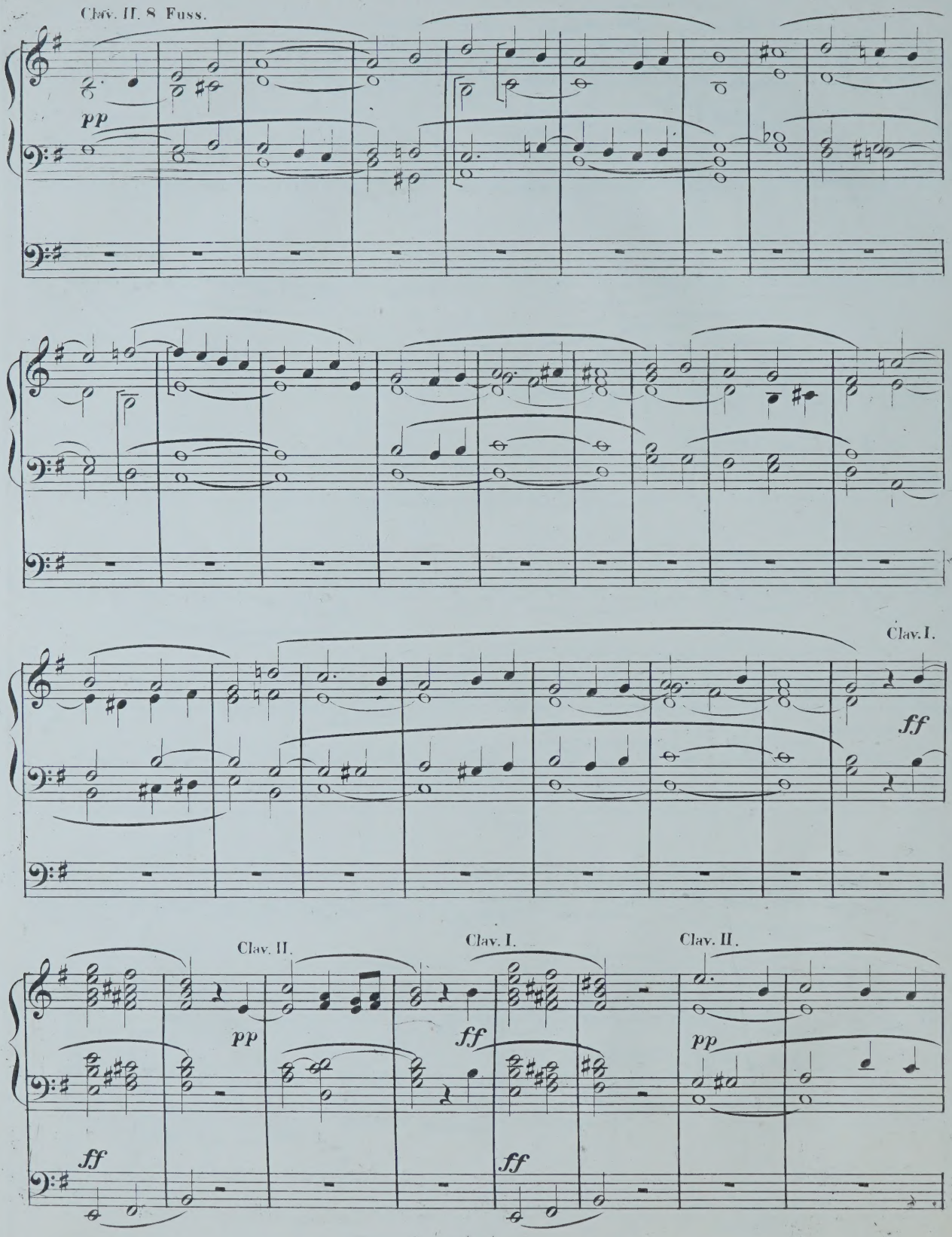

Clav. I.
Clav. II.
Clav. I.
ff
pp
ff
ff
ff
Clav. II.
Clav. I.
pp
ff
ff

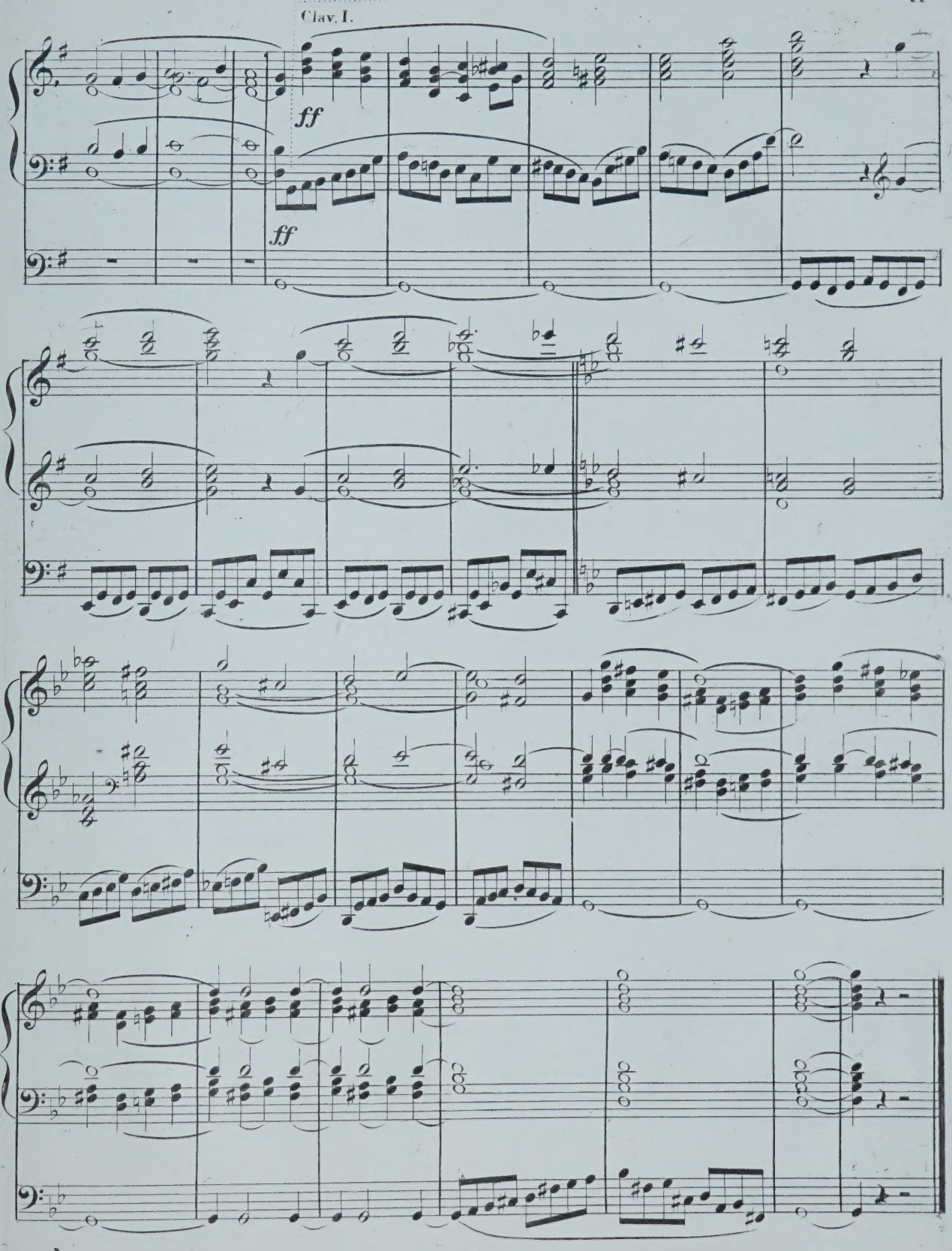








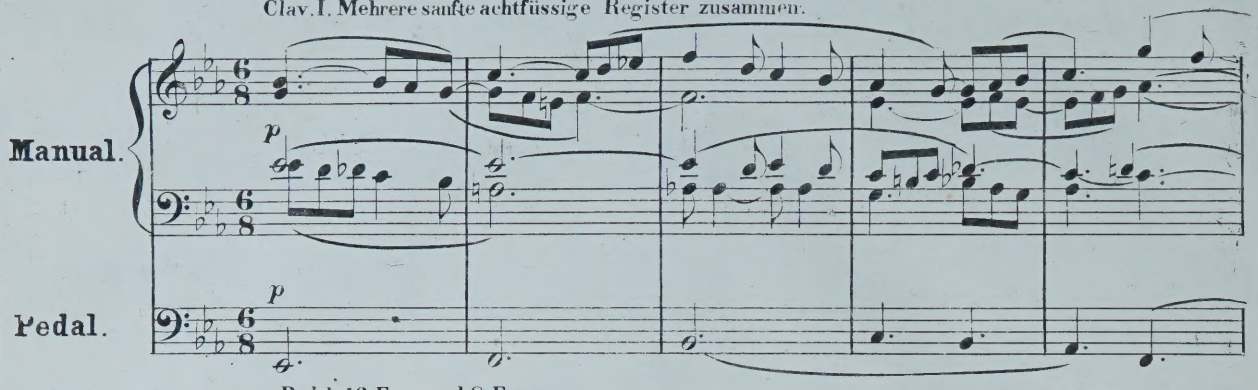

Clav. II. 8 Fuss.
pp
Clav. I.
ff
Clav. II.
pp
ff
Clav. I.
ff
Clav. II.
pp
ff


Clav. I.
ff
ff

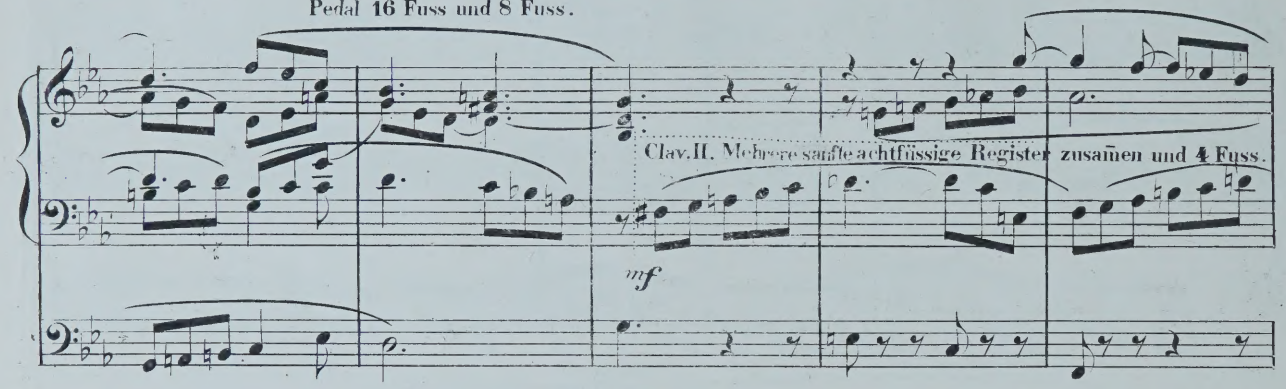
II.

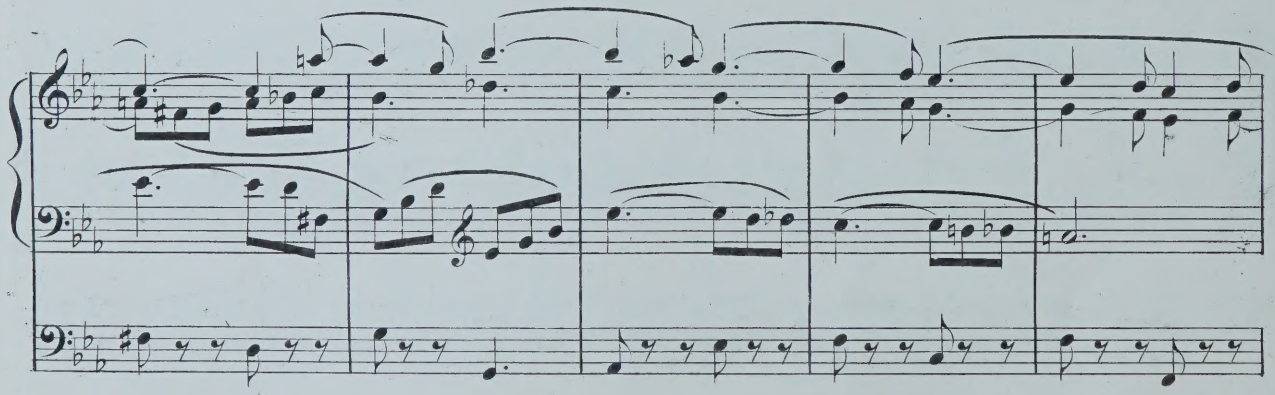
Andante con moto M.M. (♩ = 69.)

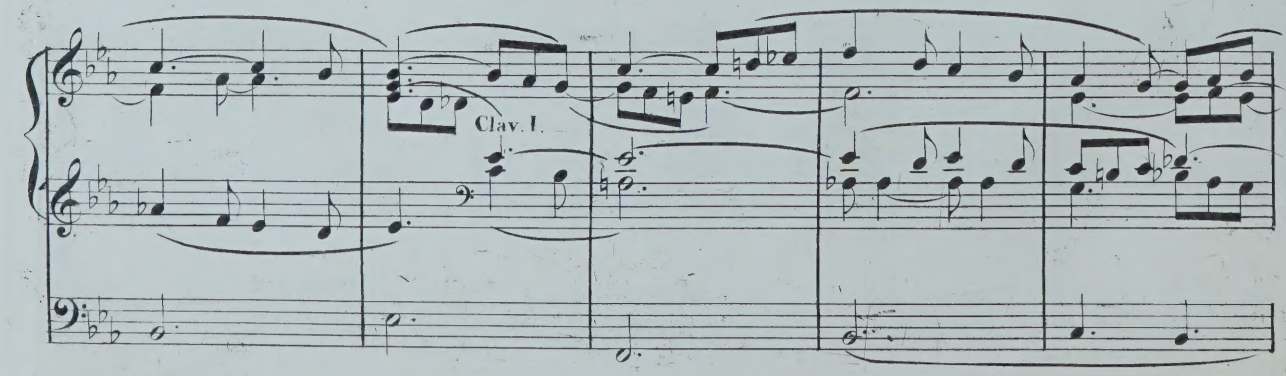
Clav. I. Mehrere sanfte achtfüssige Register zusammen.

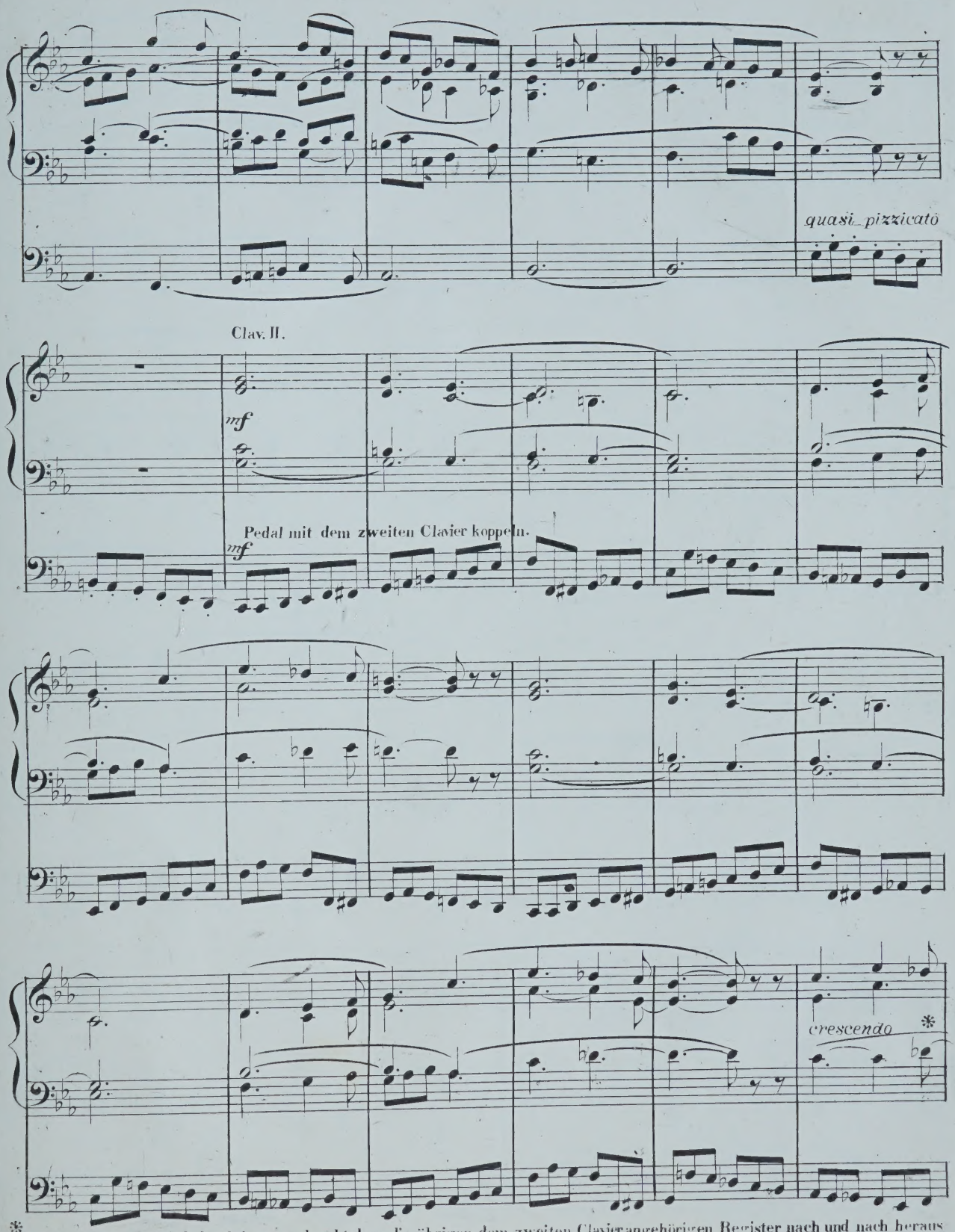


Pedal 16 Fuss und 8 Fuss.

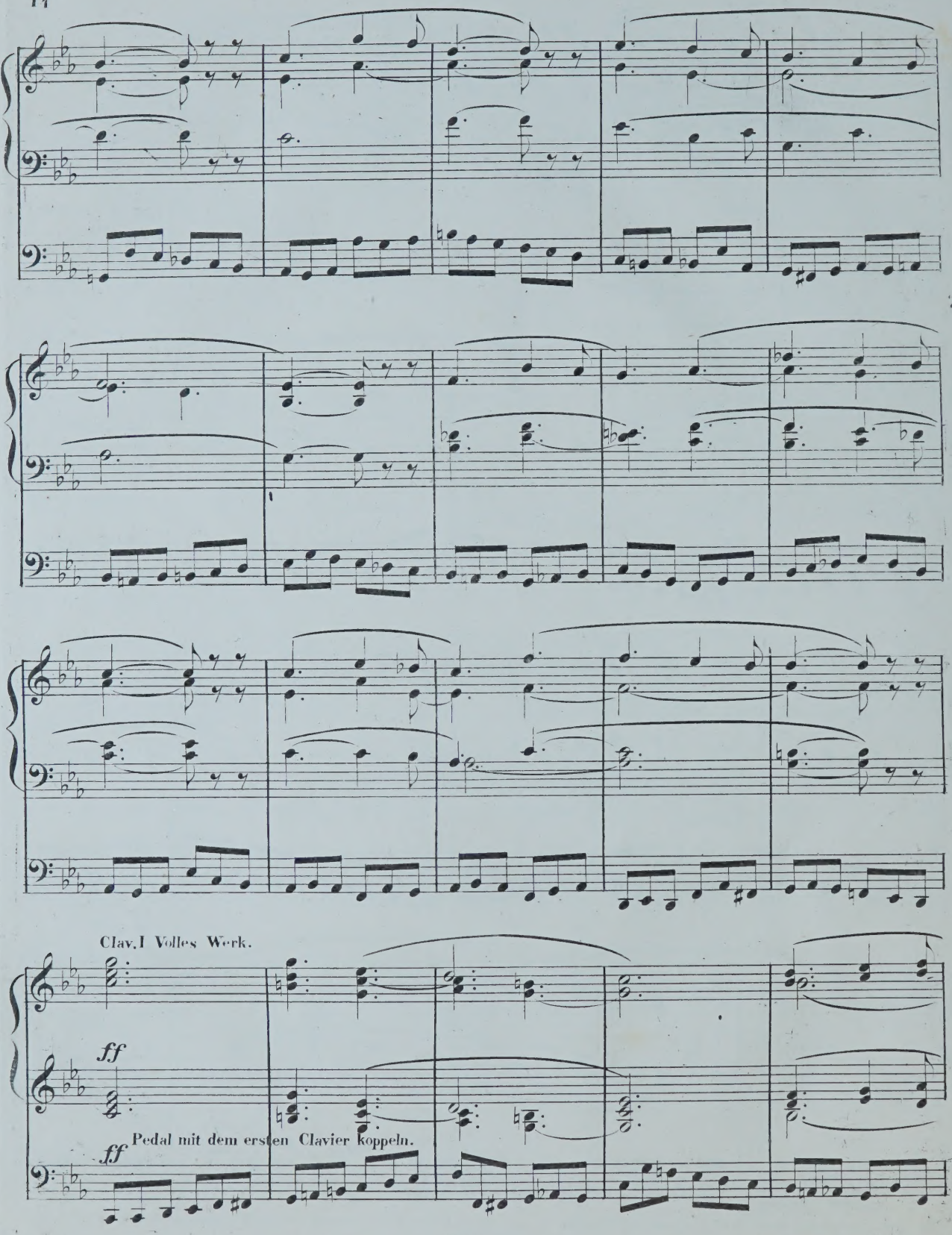


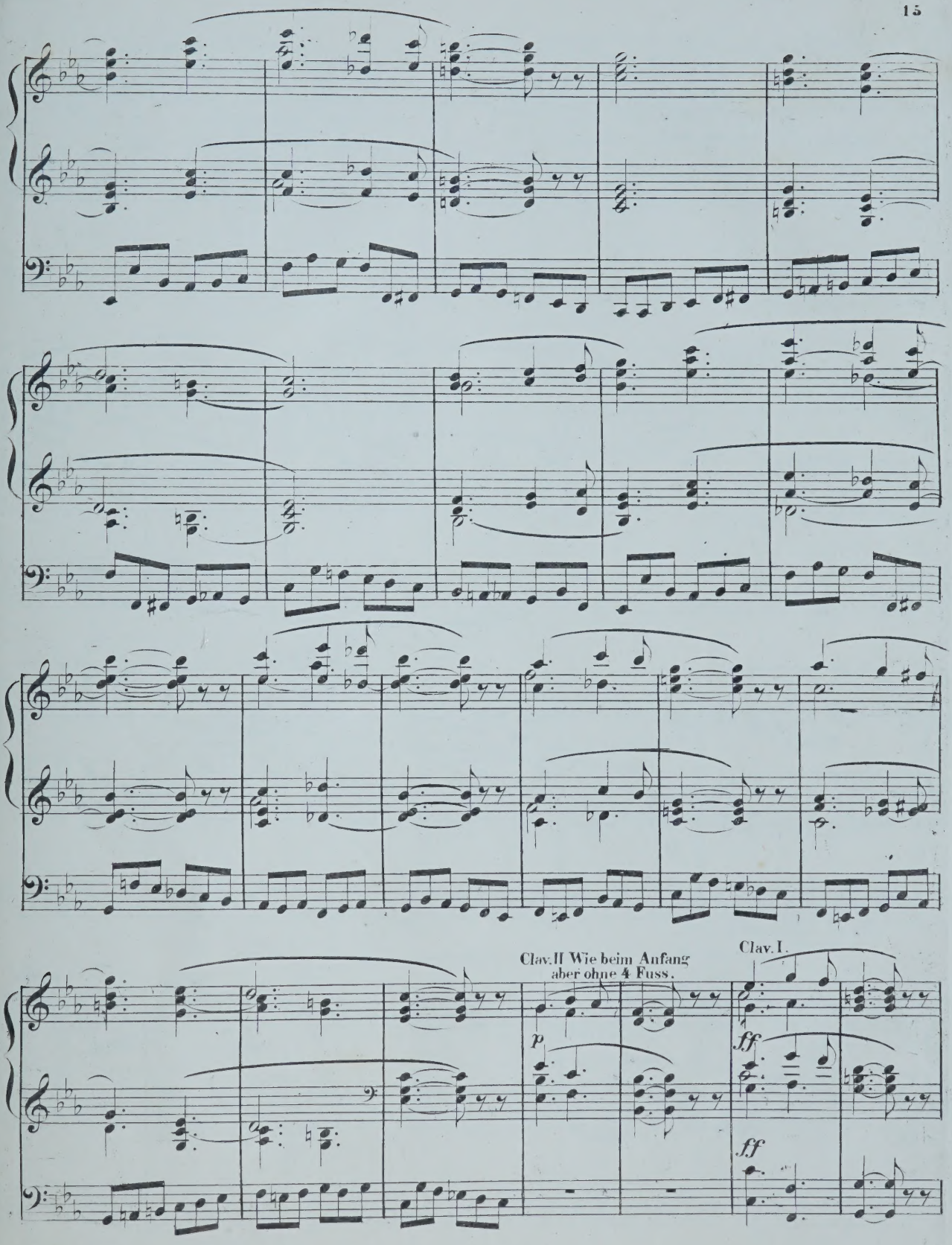


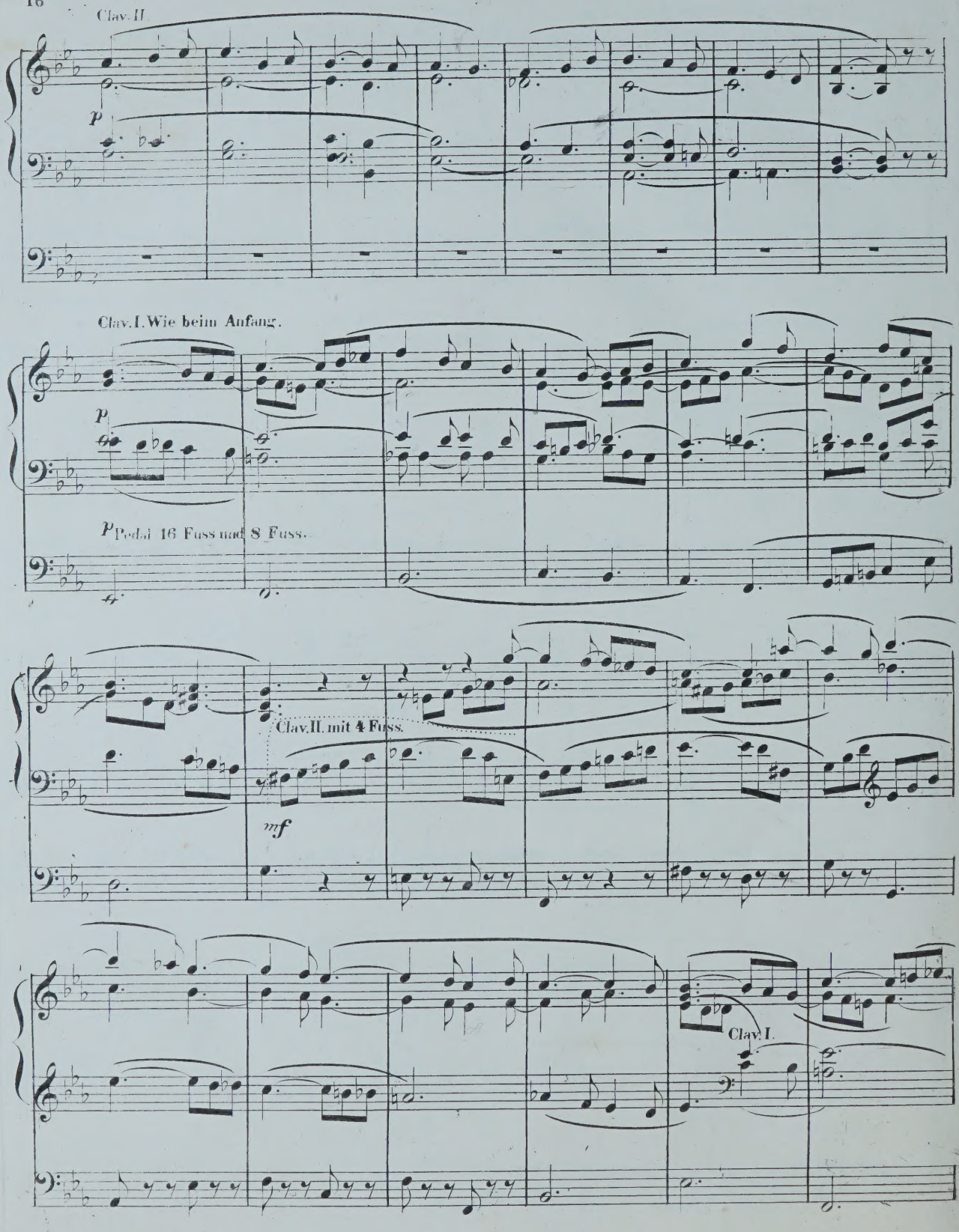


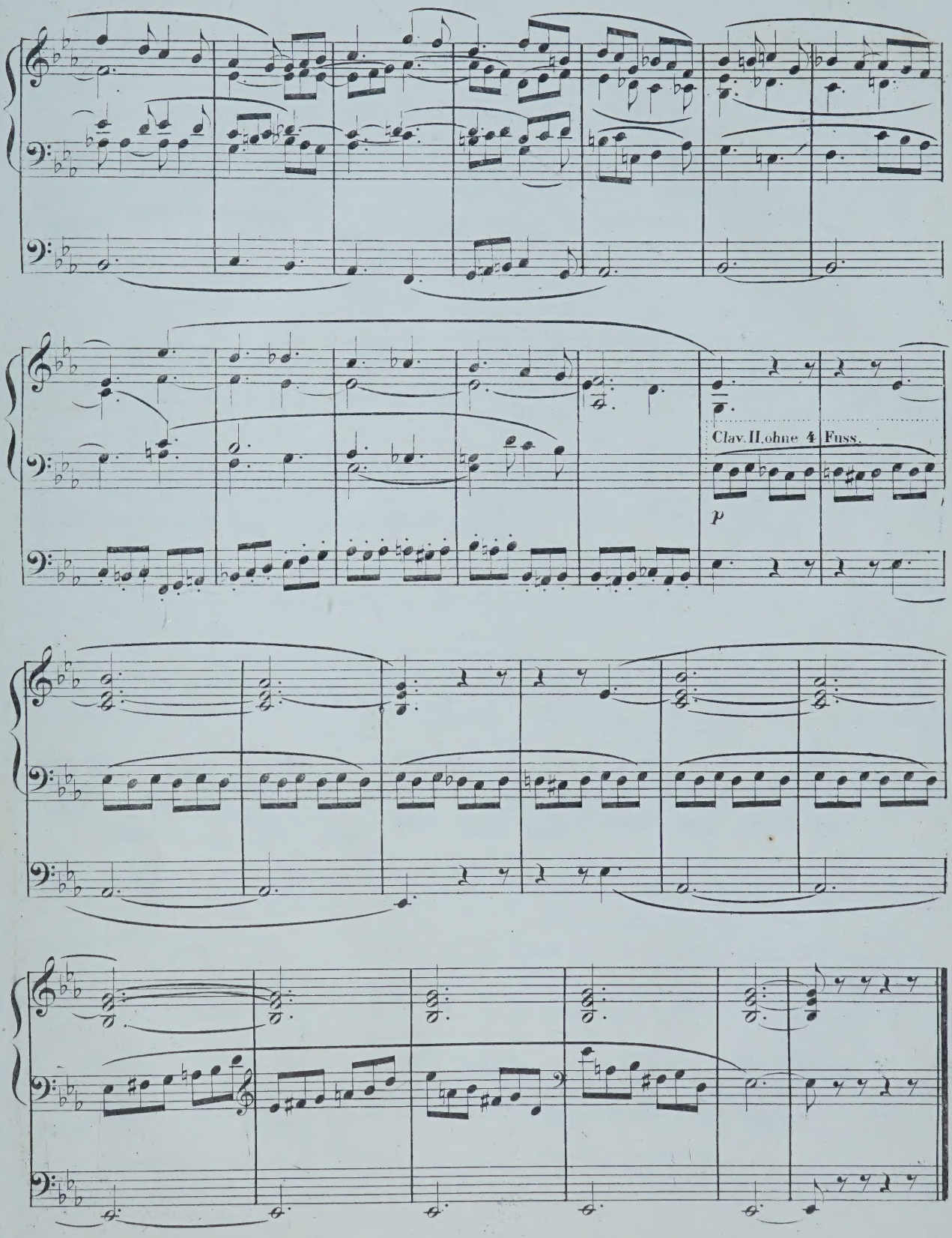


* Das Crescendo wird dadurch hervorgebracht dass die übrigen dem zweiten Clavier angehörigen Register nach und nach heraus gezogen werden.

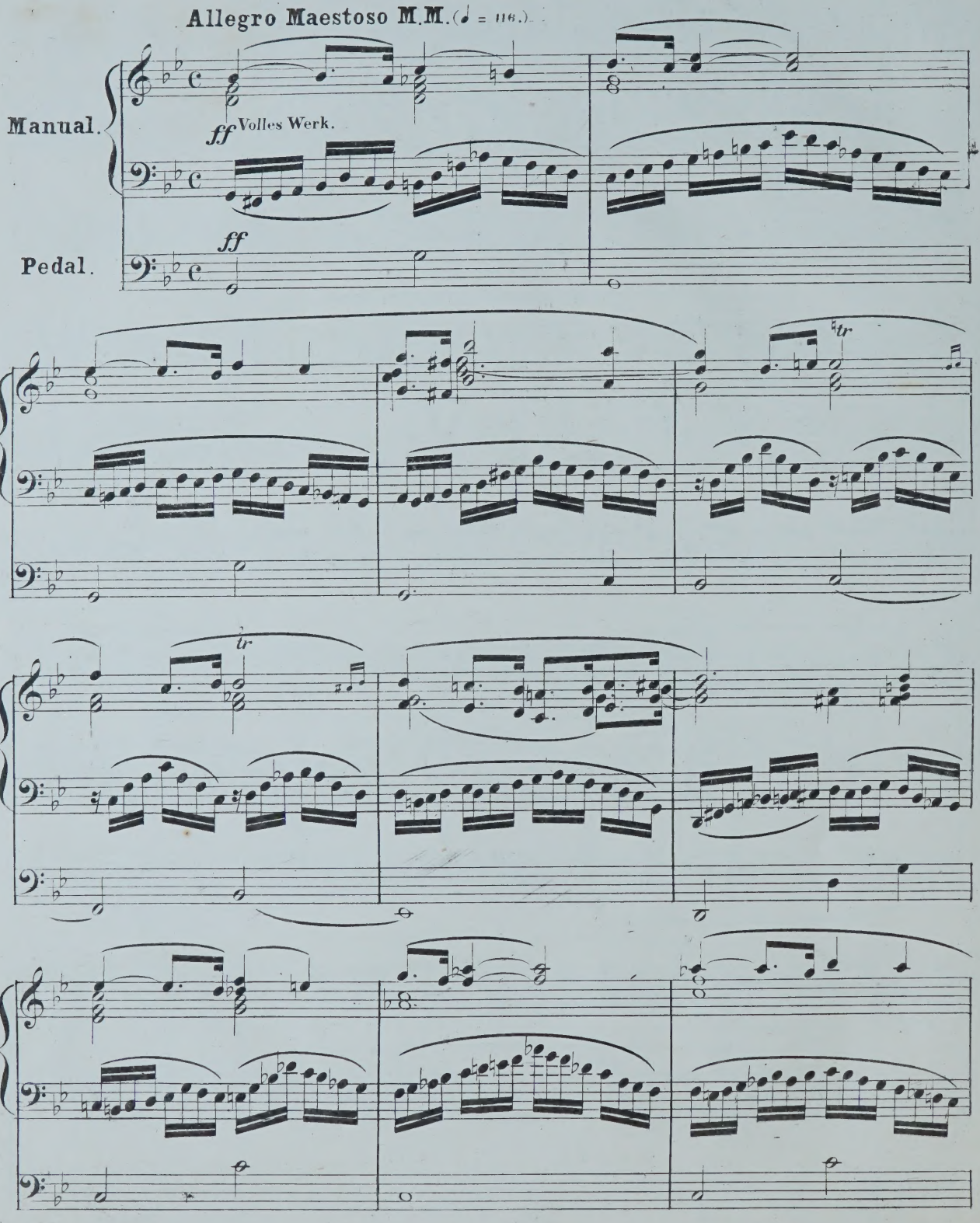

Clav. I Volles Werk.
ff
ff
Pedal mit dem ersten Clavier koppeln.

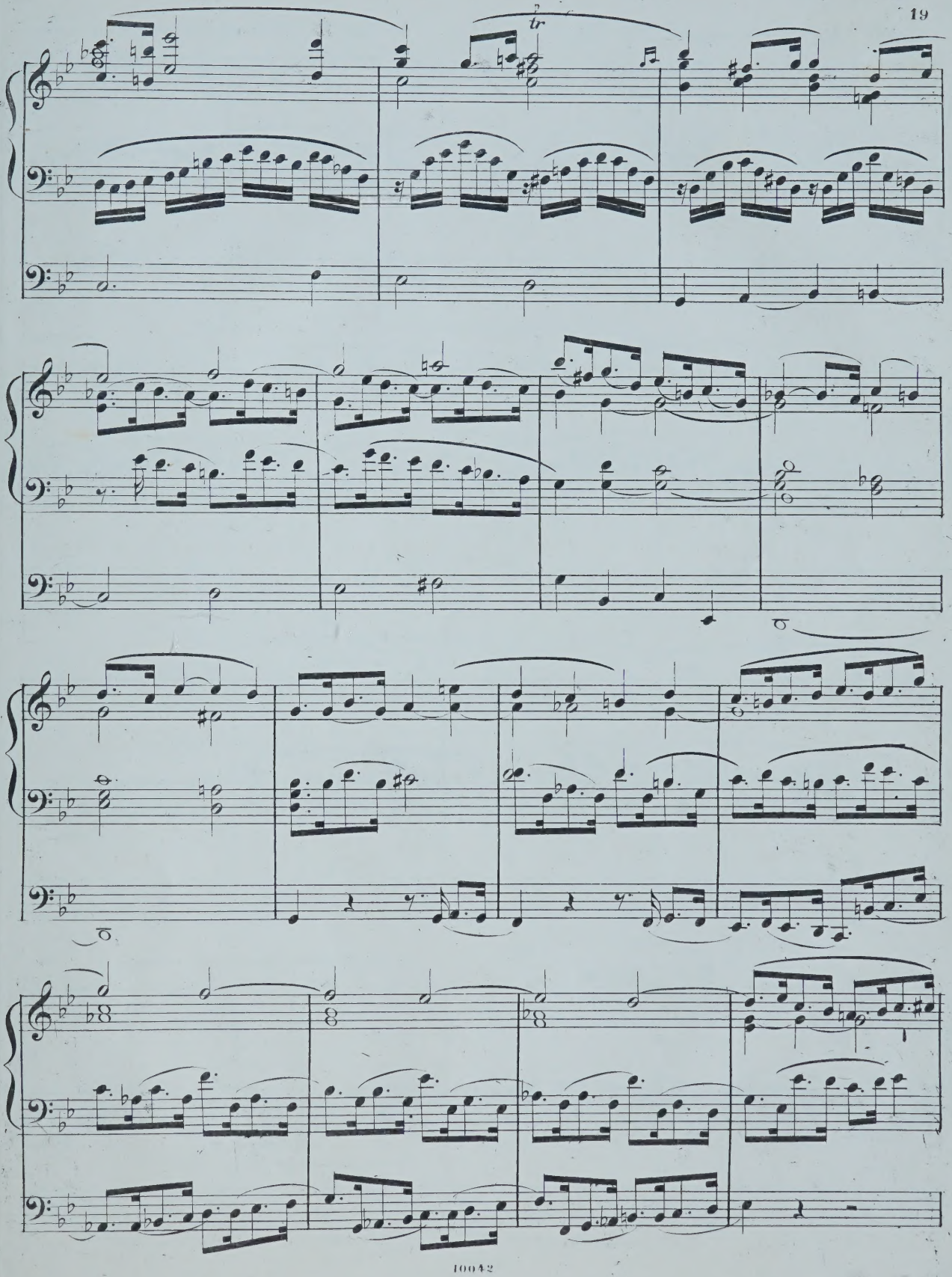

Clav.II Wie beim Anfang
aber ohne 4 Fuss.
Clav.I.
p
ff
ff

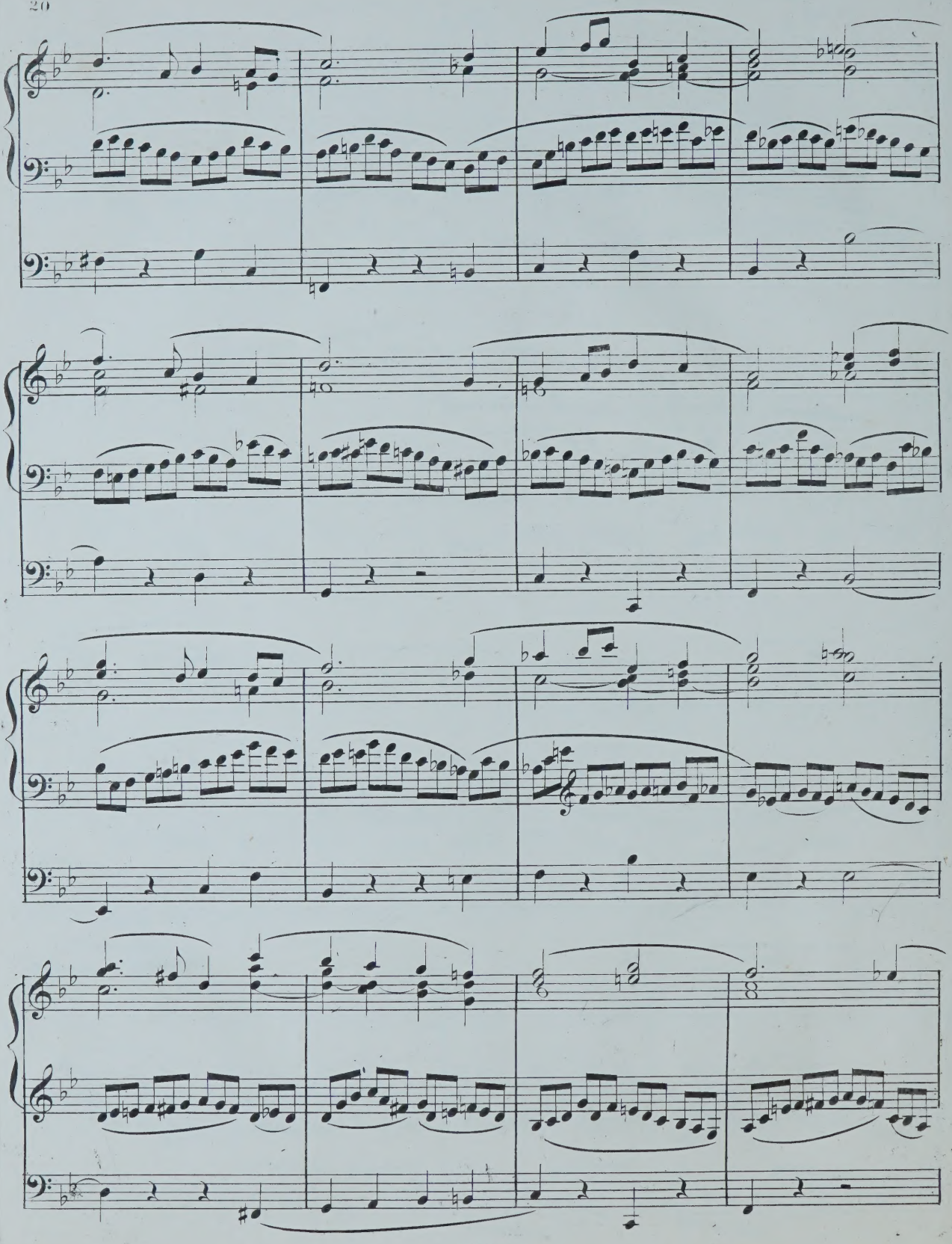

Clav. II
p
Clav. I. Wie beim Anfang.
p
p Pedal 16 Fuss und 8 Fuss.
Clav. II. mit 4 Fuss.
mf
Clav. I.

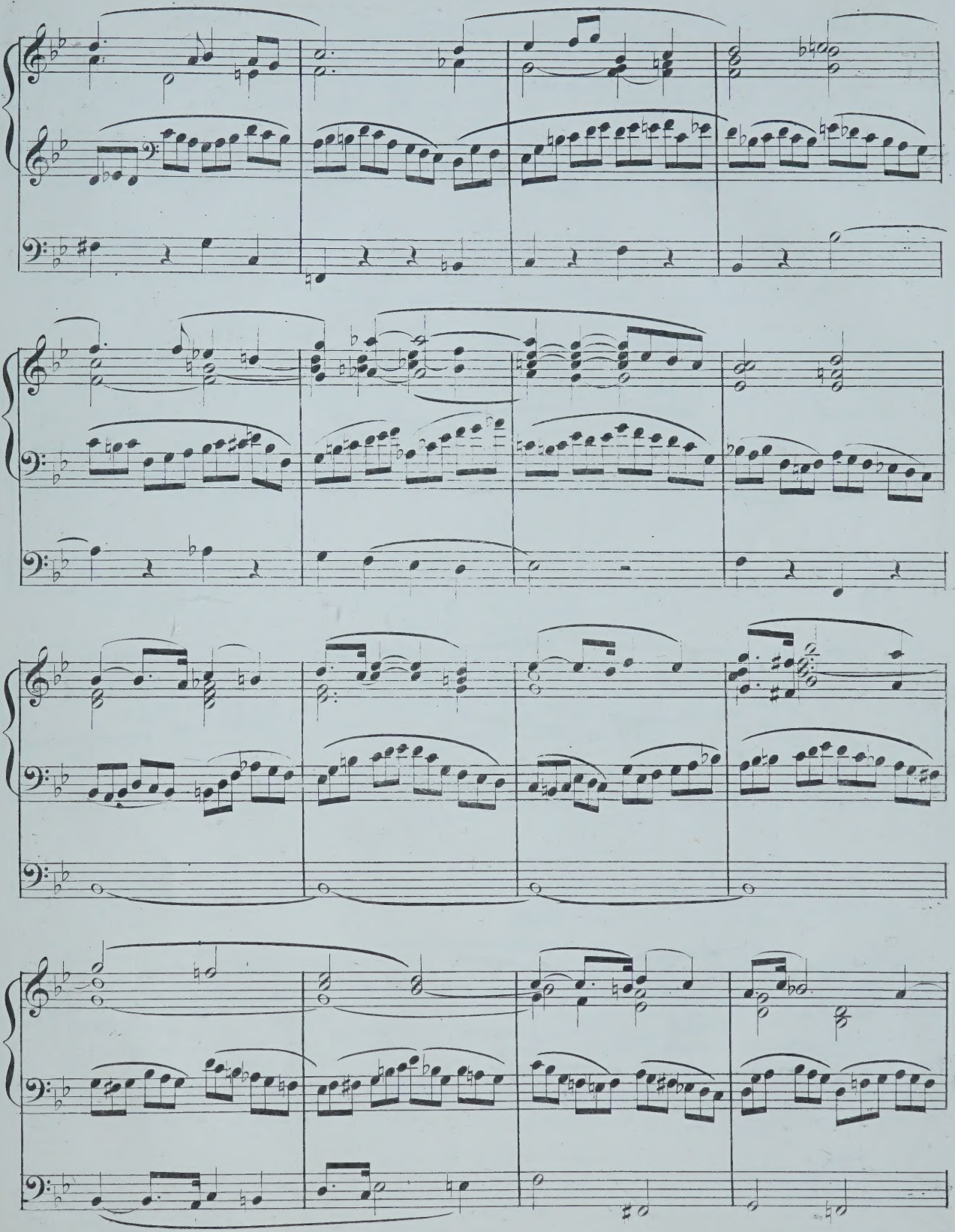

Clav. II. ohne 4 Fuss.
p

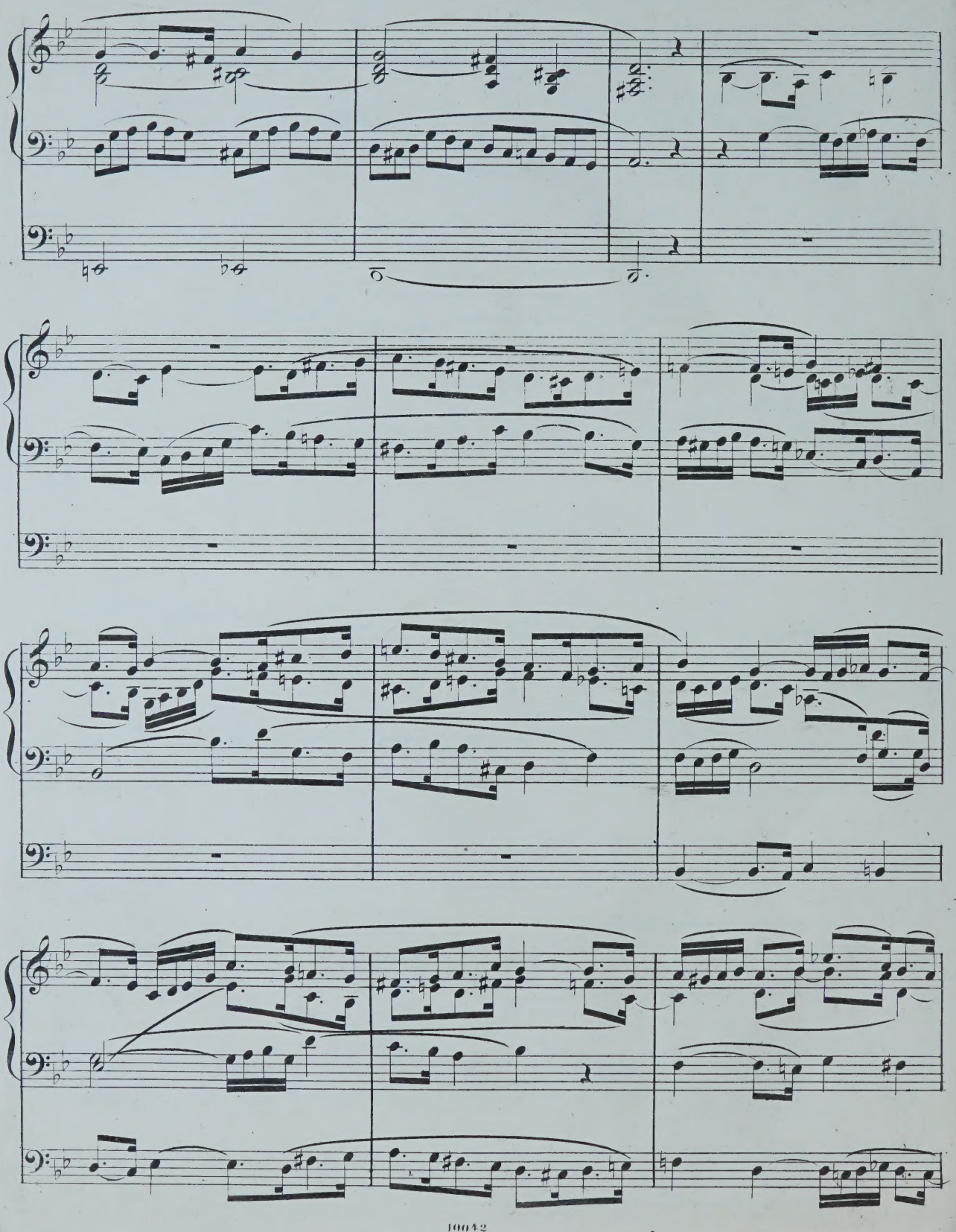
III.

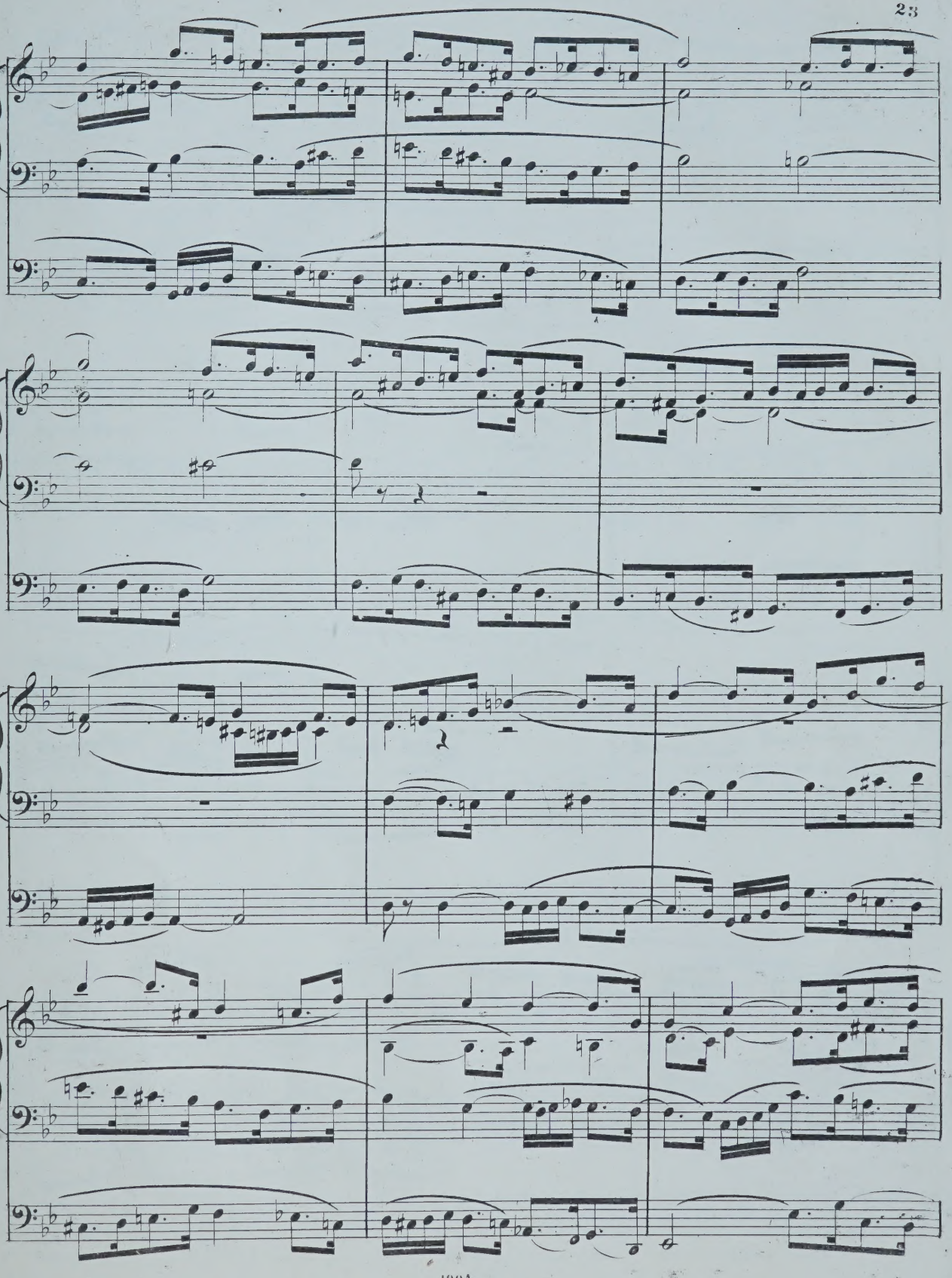


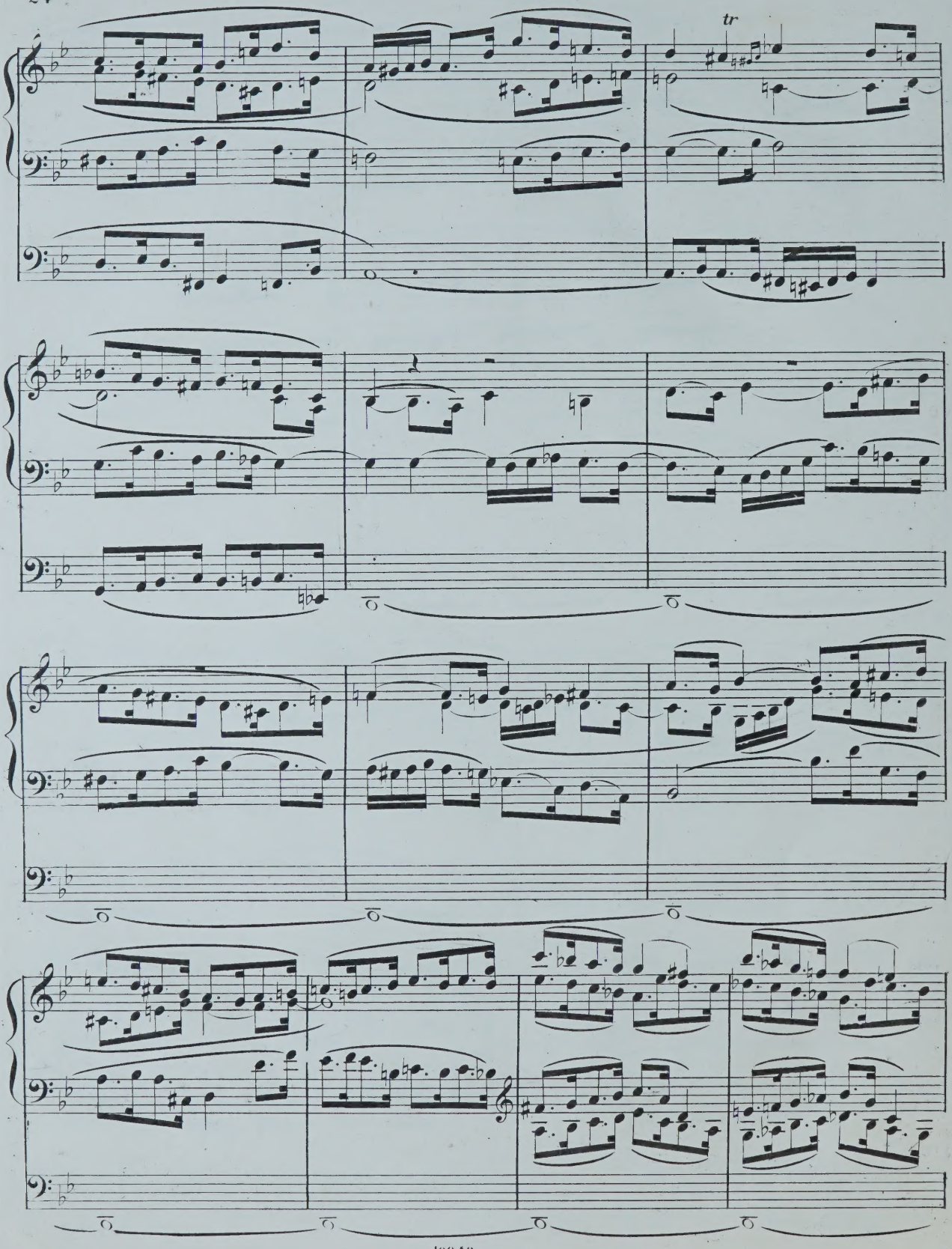

tr

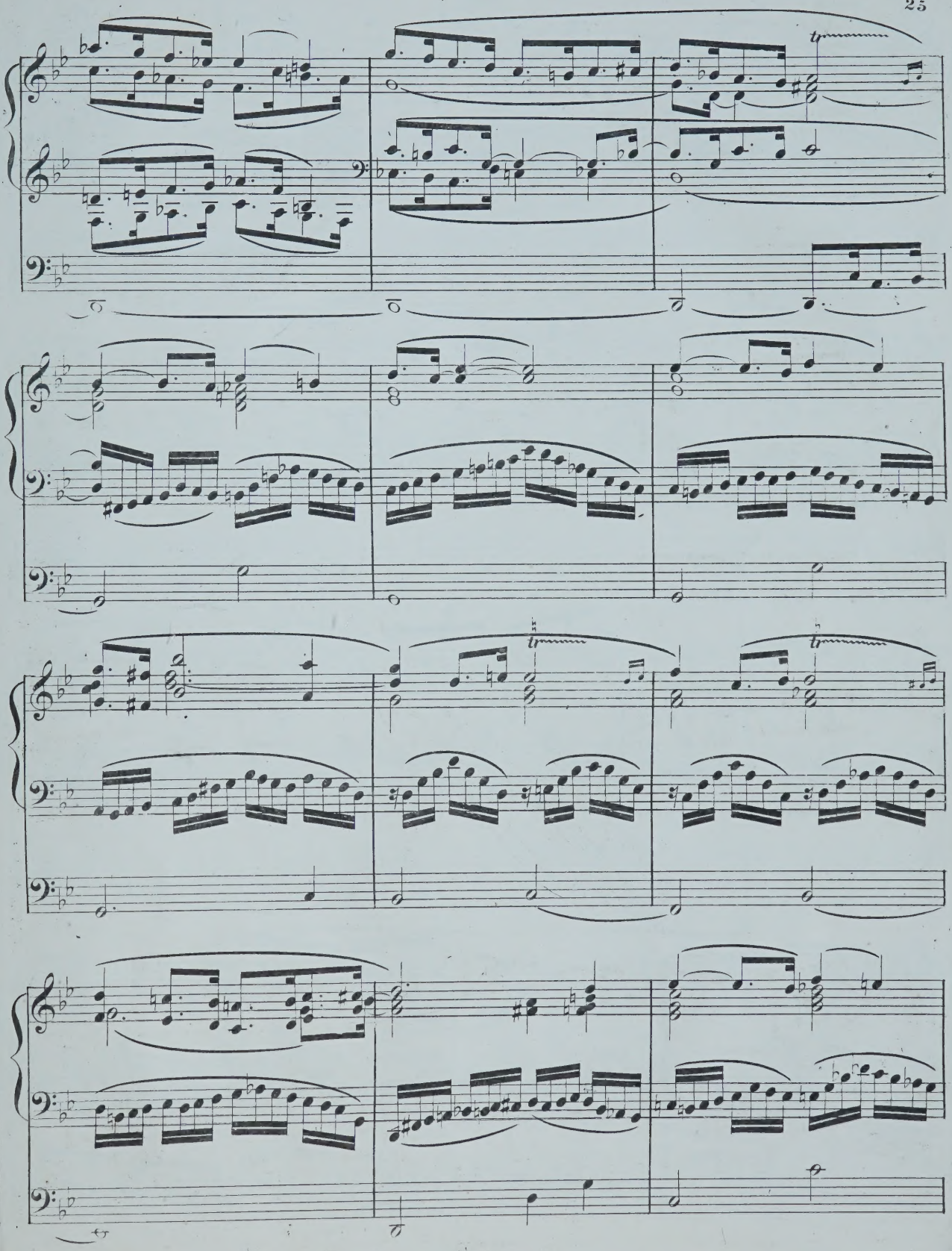


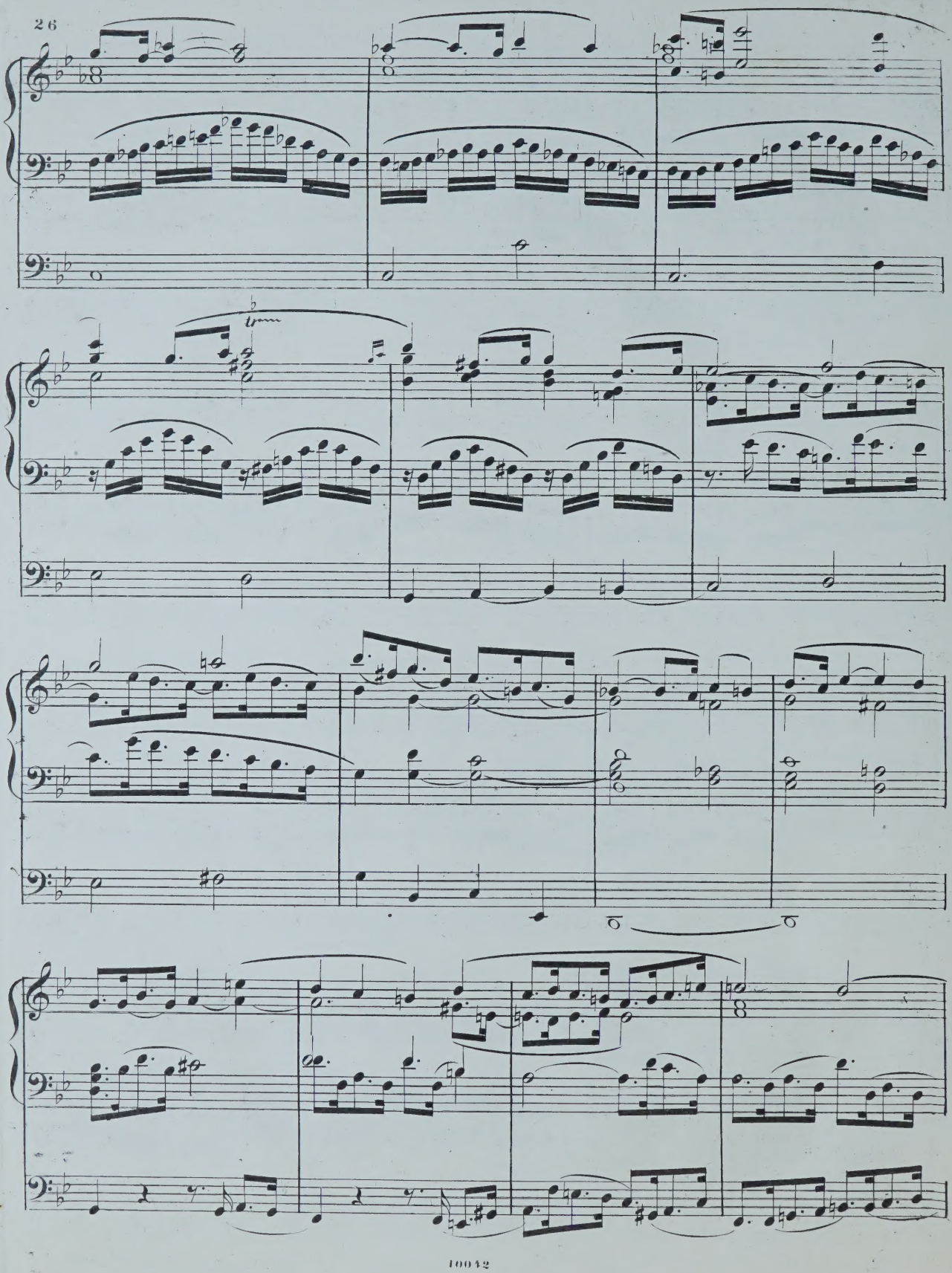


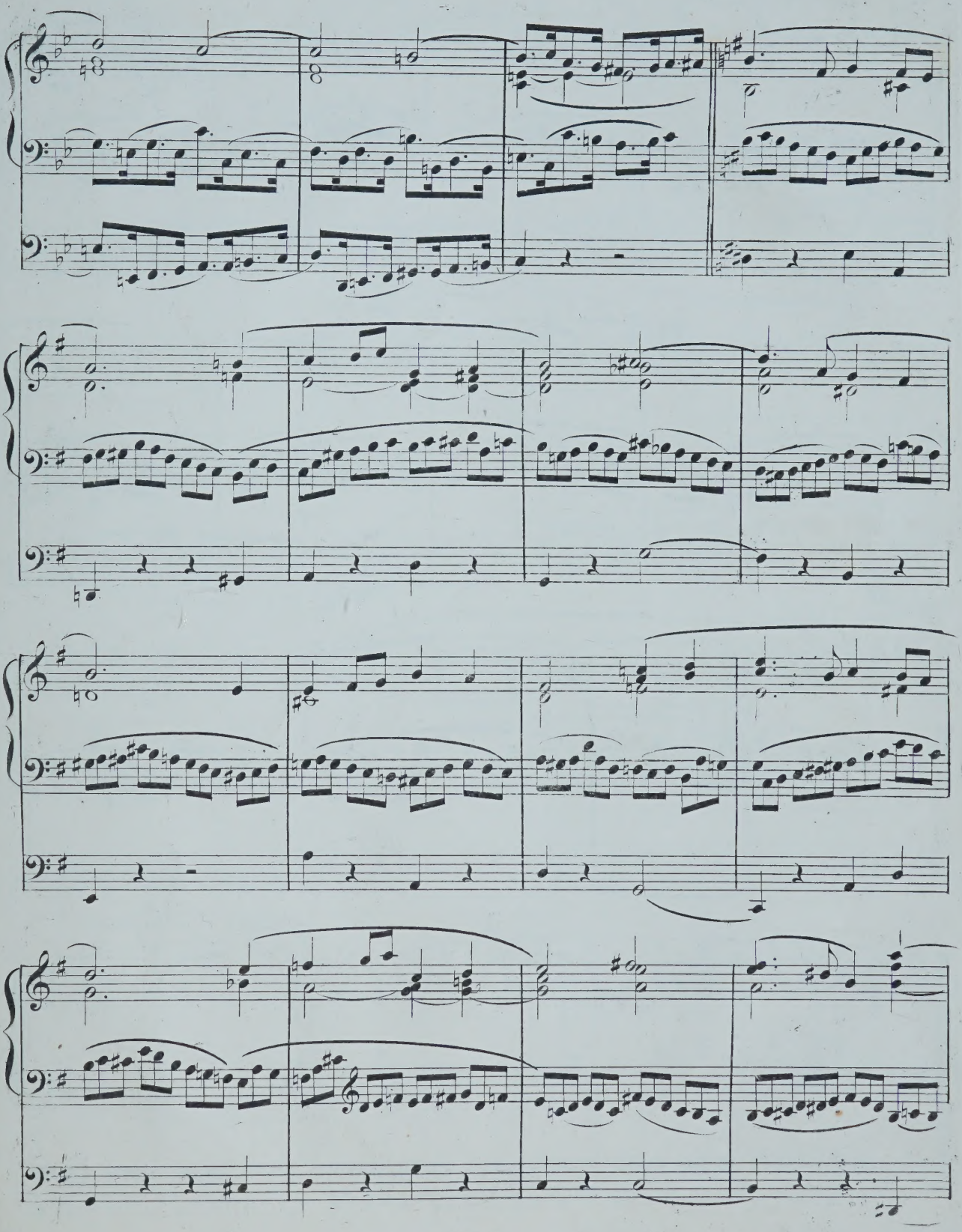


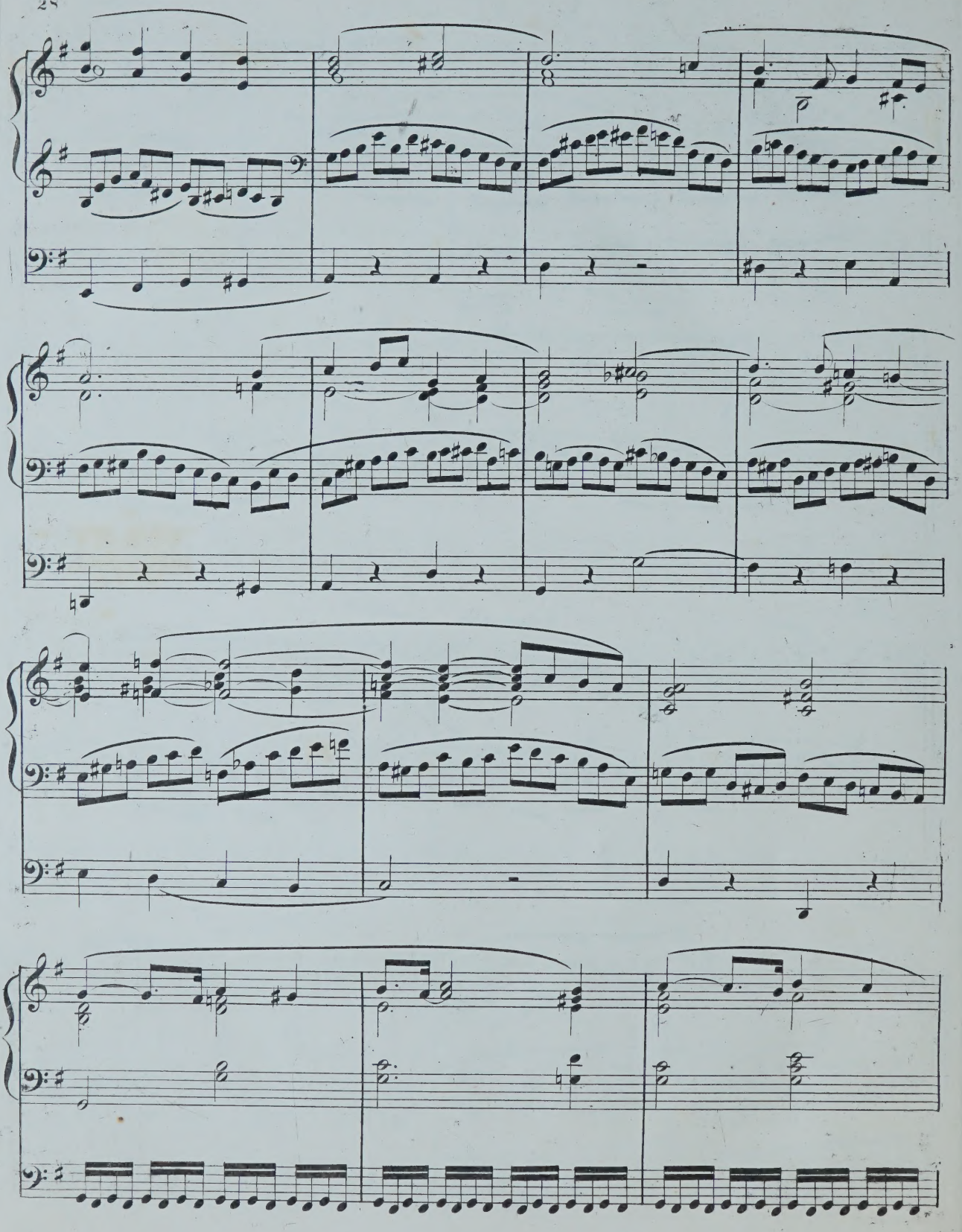


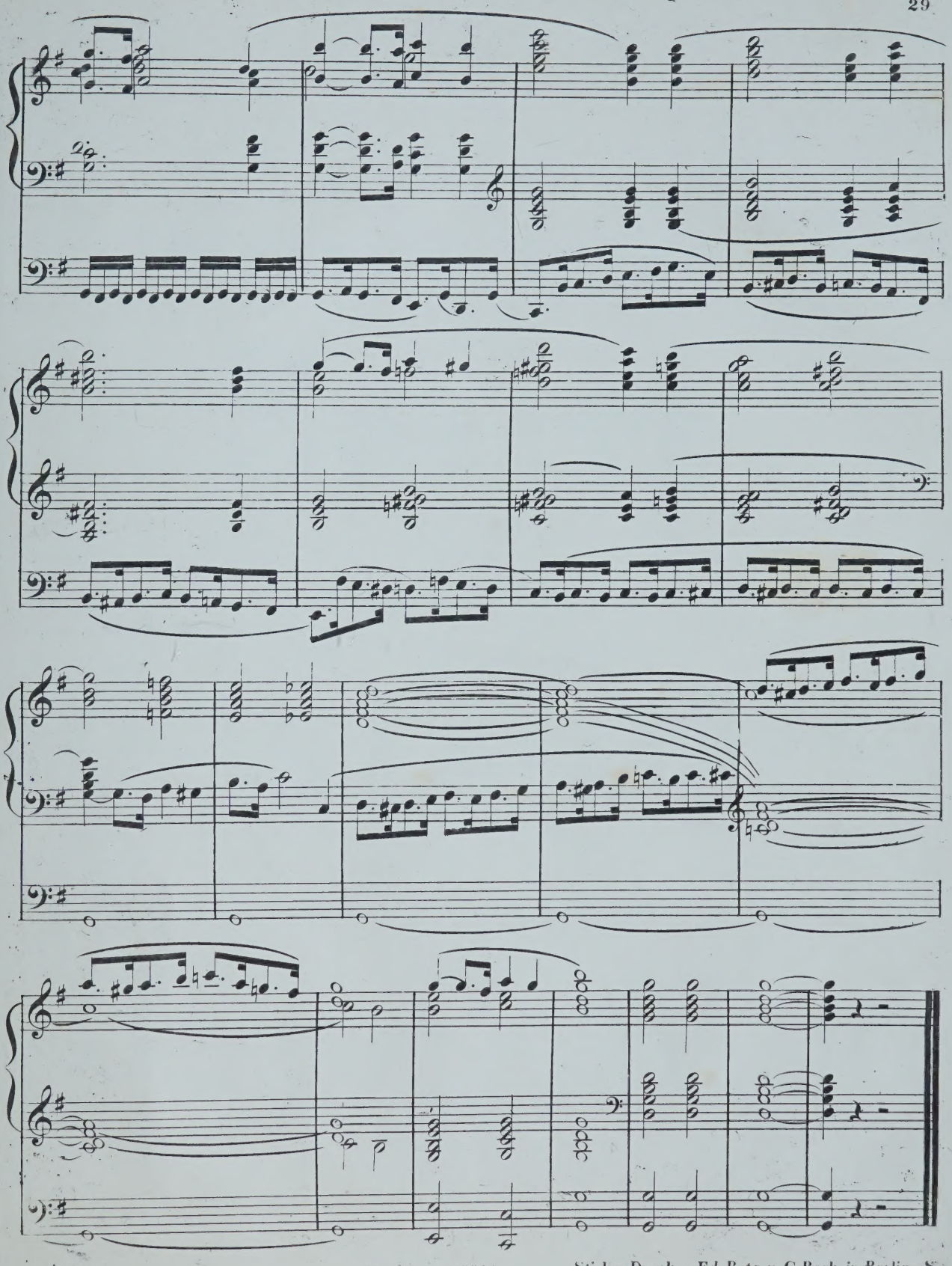

tr











10042 Stich u. Druck v. Ed. Bote u. G. Bock in Berlin. S.

Meinem Lehrer,

Herrn Hofkapellmeister Joseph Rheinberger

verehrungsvoll gewidmet.

SONATE

in B moll

für Orgel

componirt

von

PHILIPP WOLFRUM.

Op. 1.

2328. Pr. Mk. 2, 50.

Eigenthum des Verlegers für alle Länder.
Eingetragen im Vereins-Archiv.

MÜNCHEN, JOS. AIBL.

London, Augener & Cº. London, Stanley Lucas, Weber & Cº.

New-York, G. Schirmer.

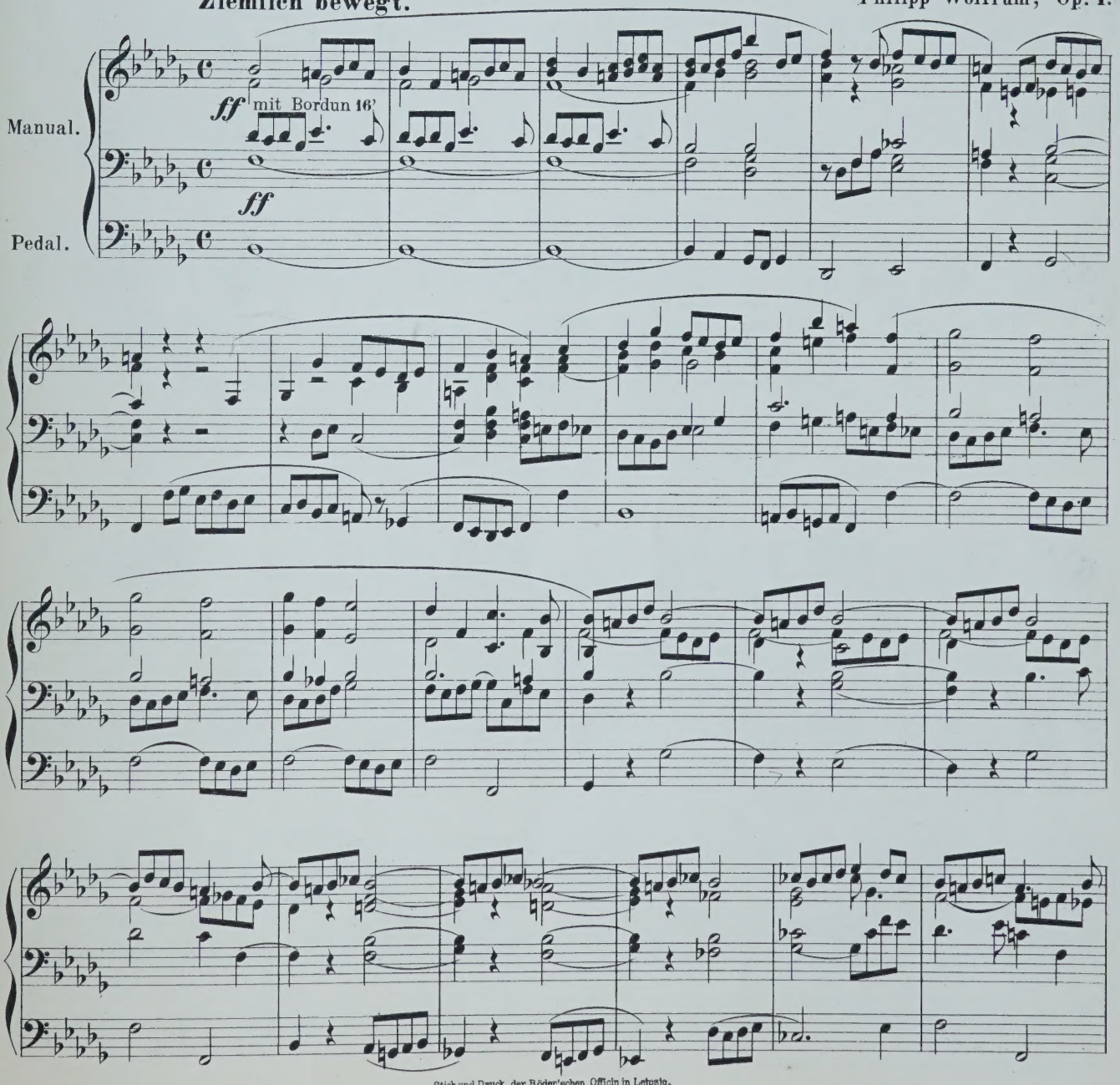
Lith. Anstr. C. G. Röder, Leipzig

ORGEL-SONATE.

I.

Wenn mein Stündlein vorhanden ist
Und soll hinfahr'n mein Strasse,
So g'leit, du mich, Herr Jesu Christ,
Mit Hilf' mich nicht verlasse;
Mein Seel' an meinem letzten End'
Befehl'ich dir in deine Händ',
Du wollst sie mir bewahren.

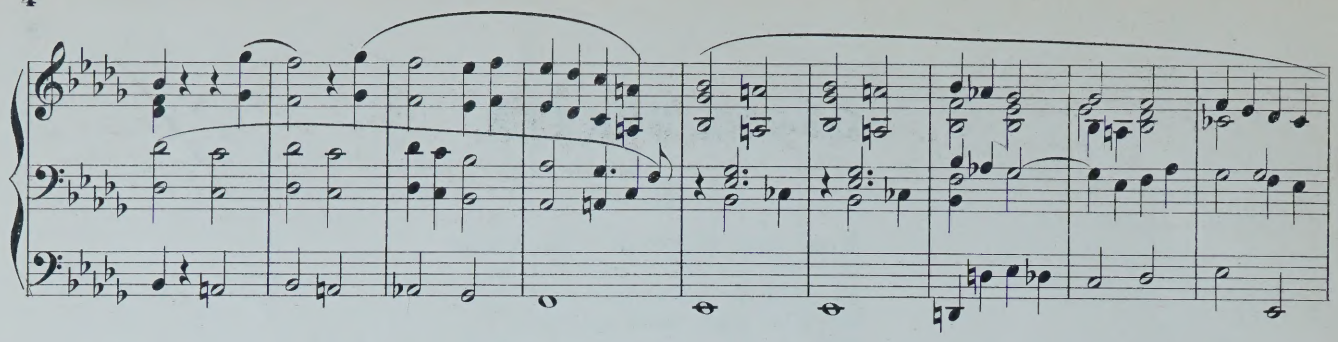
Ziemlich bewegt. Philipp Wolfrum, Op. 4.

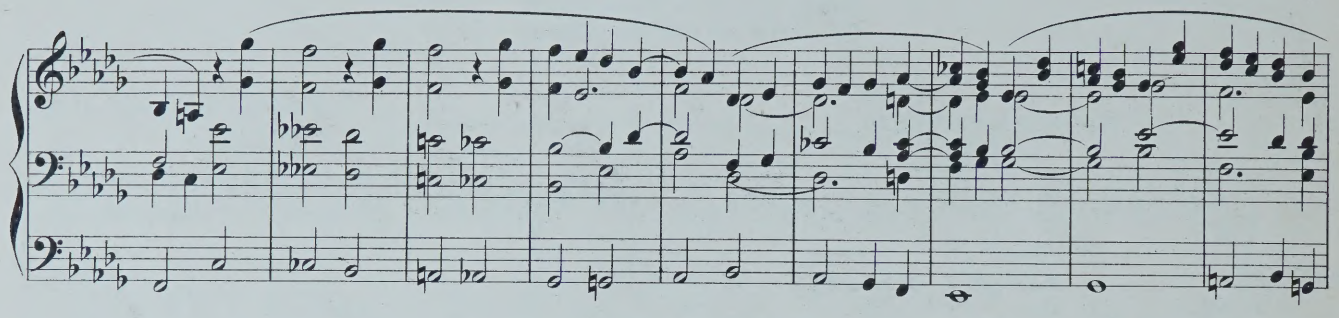


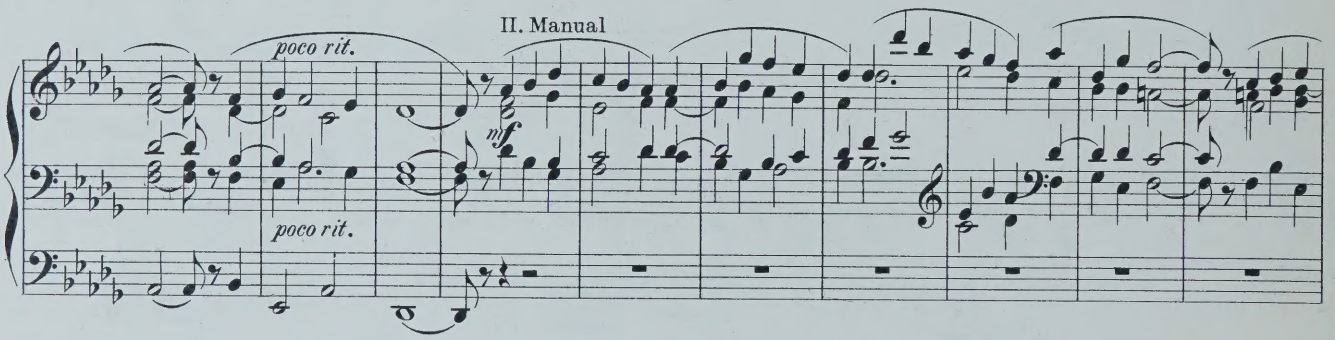
Eigenthum des Verlegers für alle Länder.

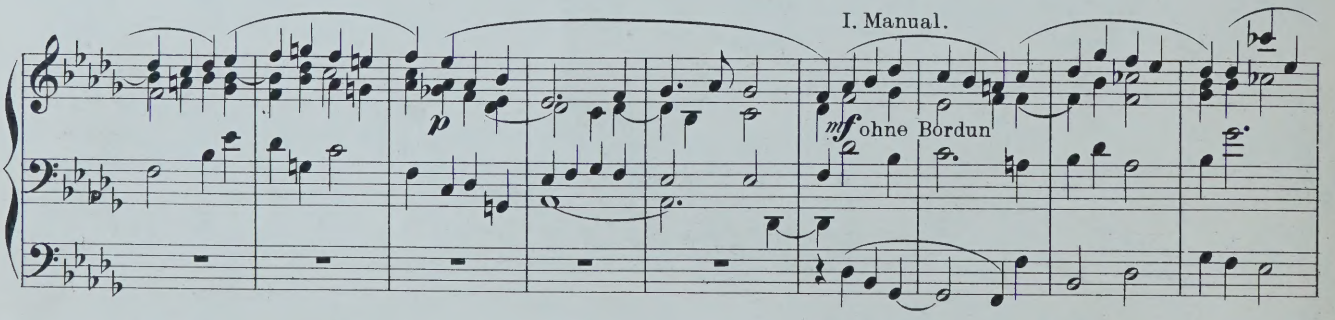
Stich und Druck der Röder'schen Officin in Leipzig.
2328

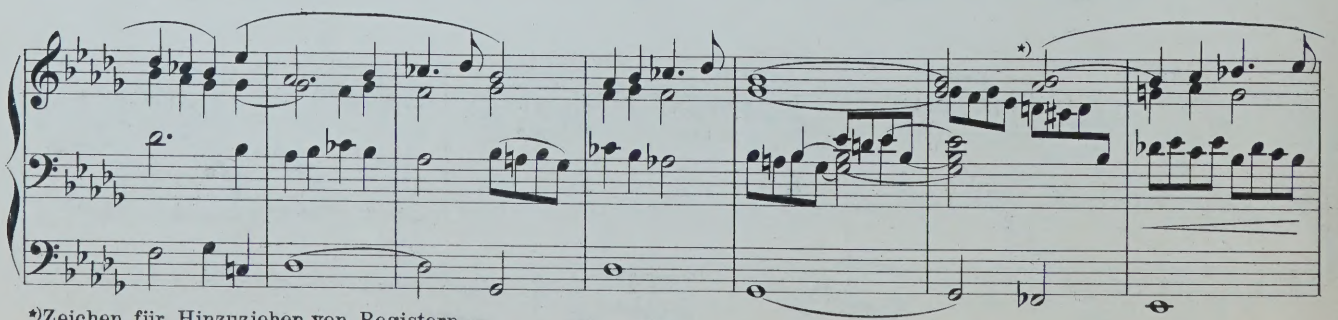
München, Jos. Aibl.



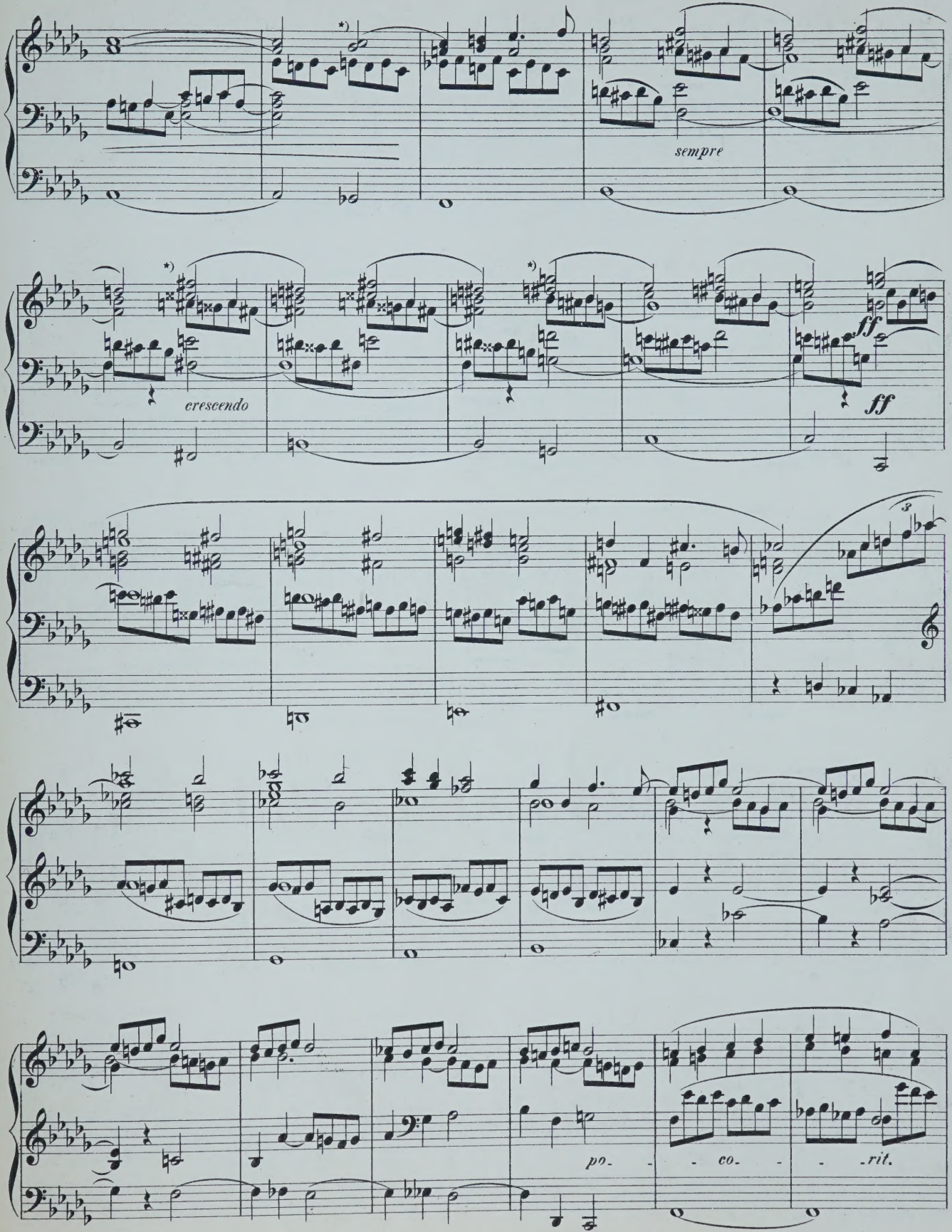


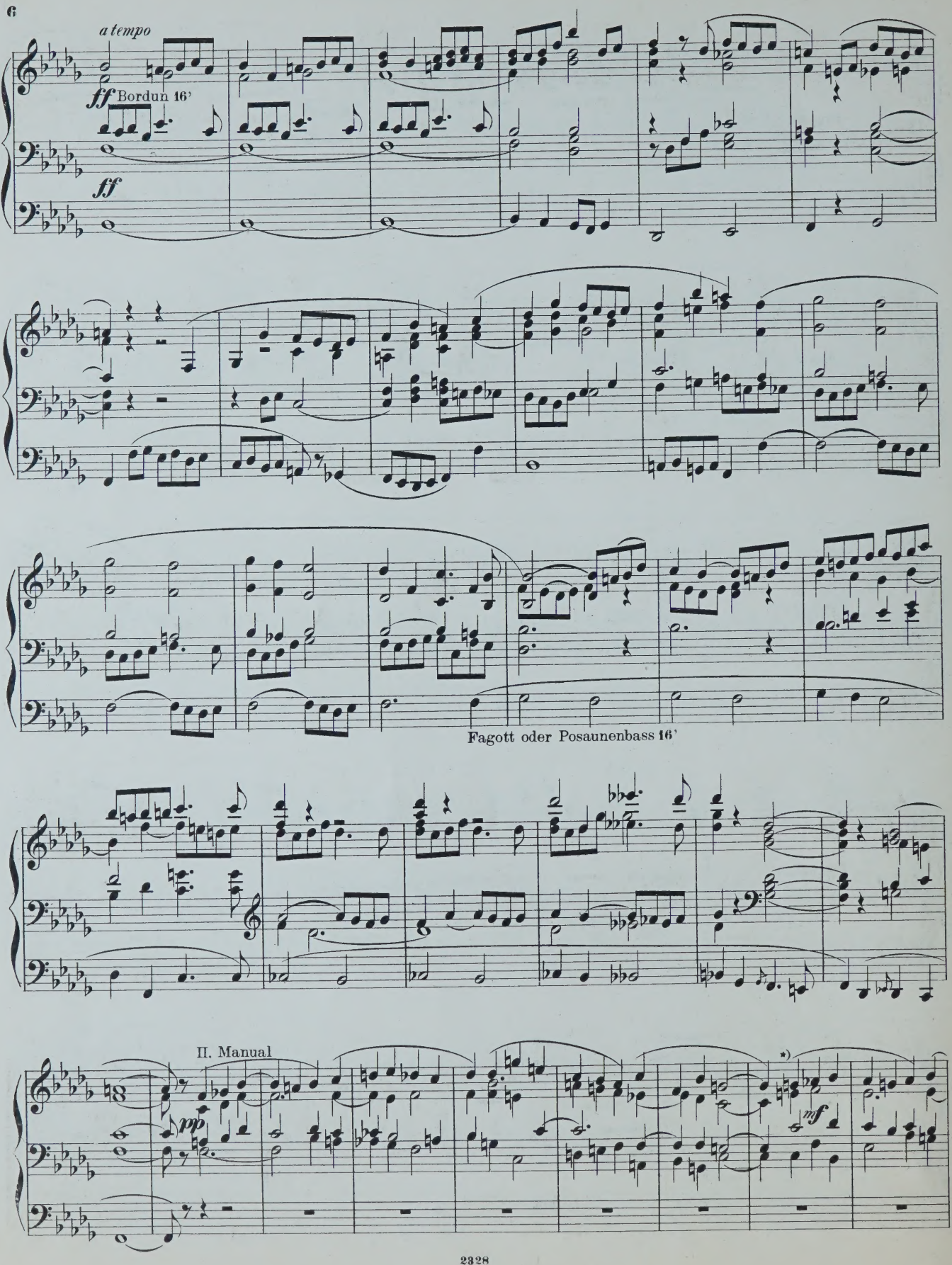


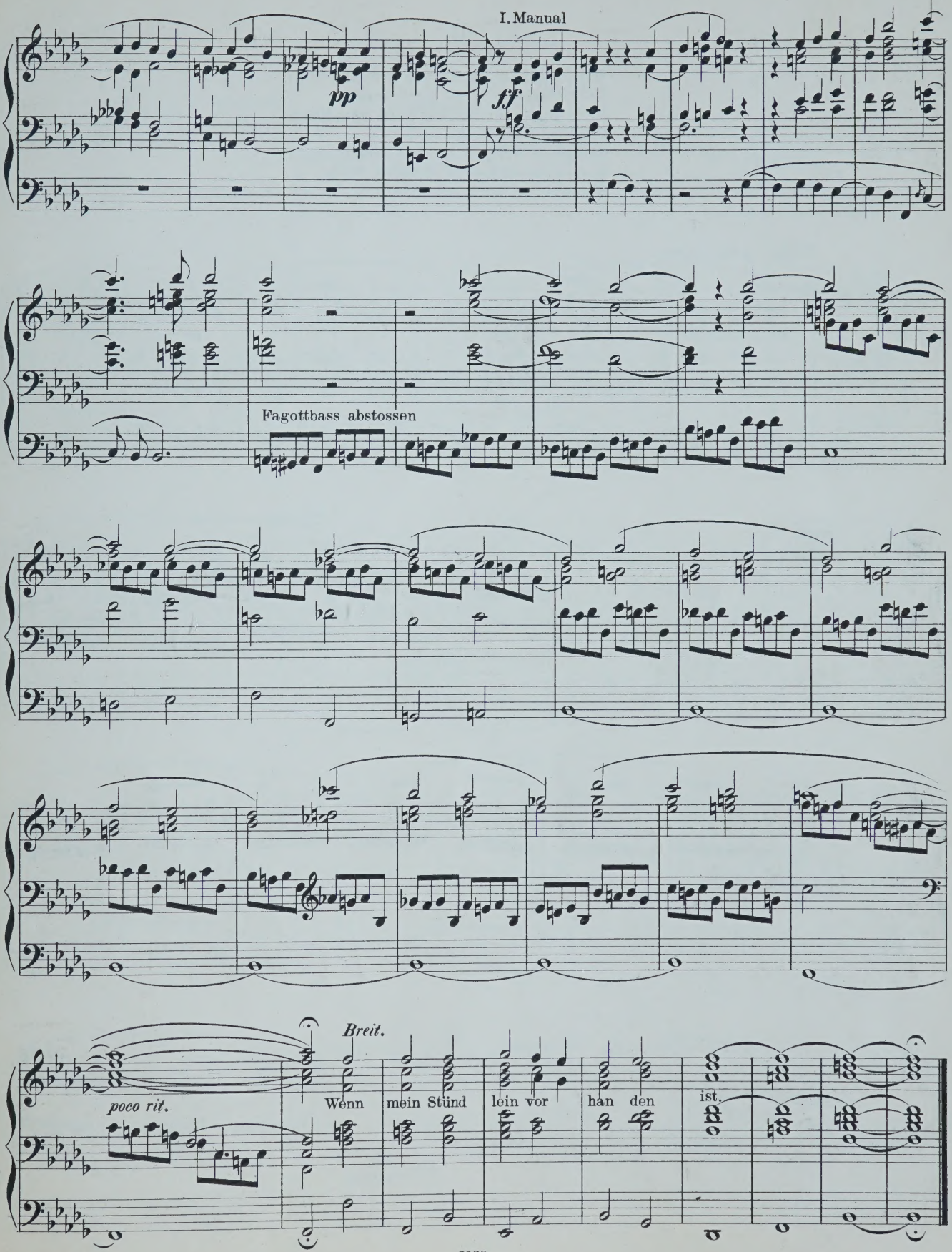




*) Zeichen für Hinzuziehen von Registern.


sempre
crescendo
ff
ff
po- - co- - - rit.

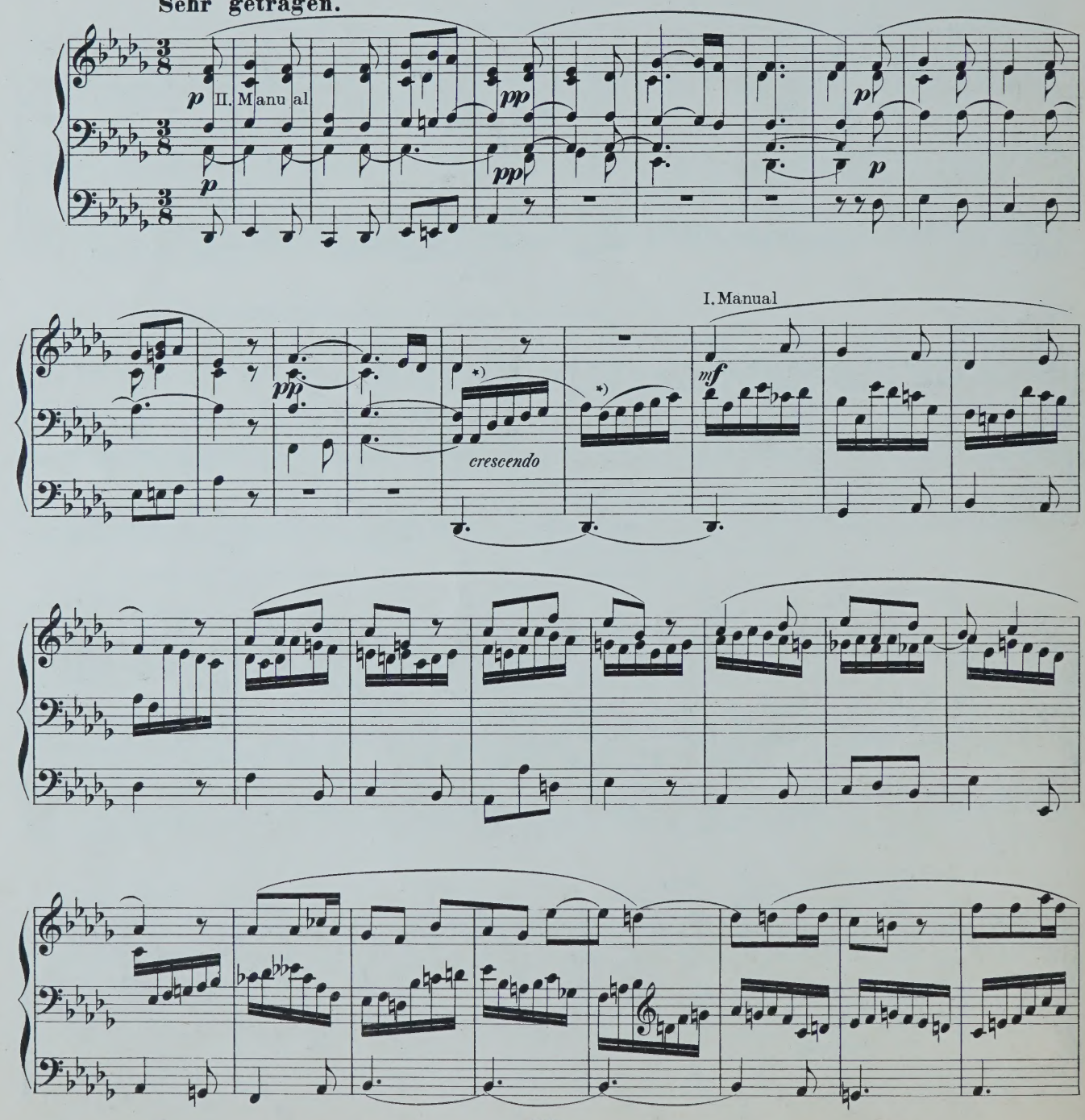

a tempo
ff Bordun 16'
ff
Fagott oder Posaunenbass 16'
II. Manual
pp
mf
*)

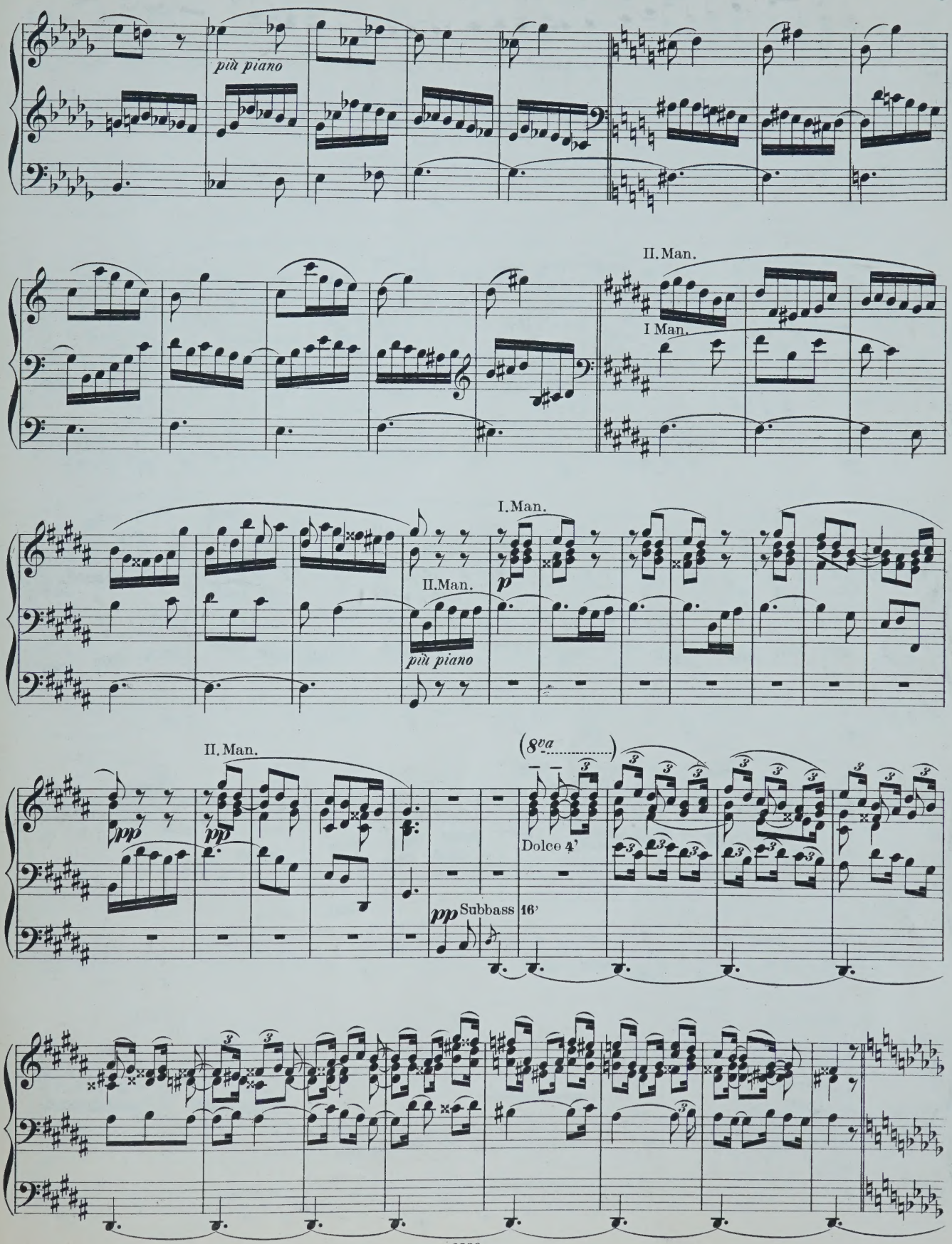

I. Manual
pp
ff
Fagottbass abstossen
Breit.
poco rit.
Wenn mein Stünd lein vor han den ist.

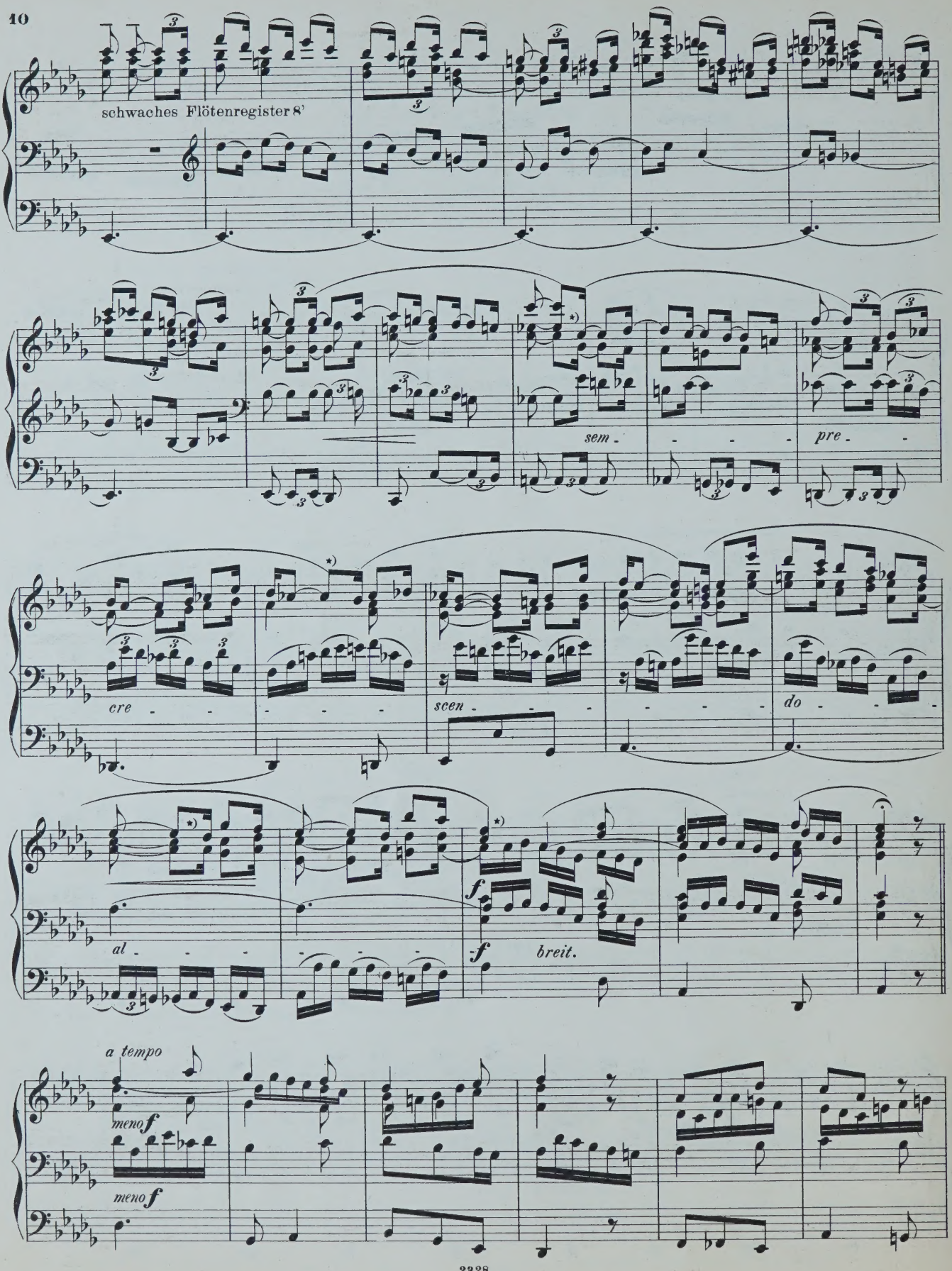
II.

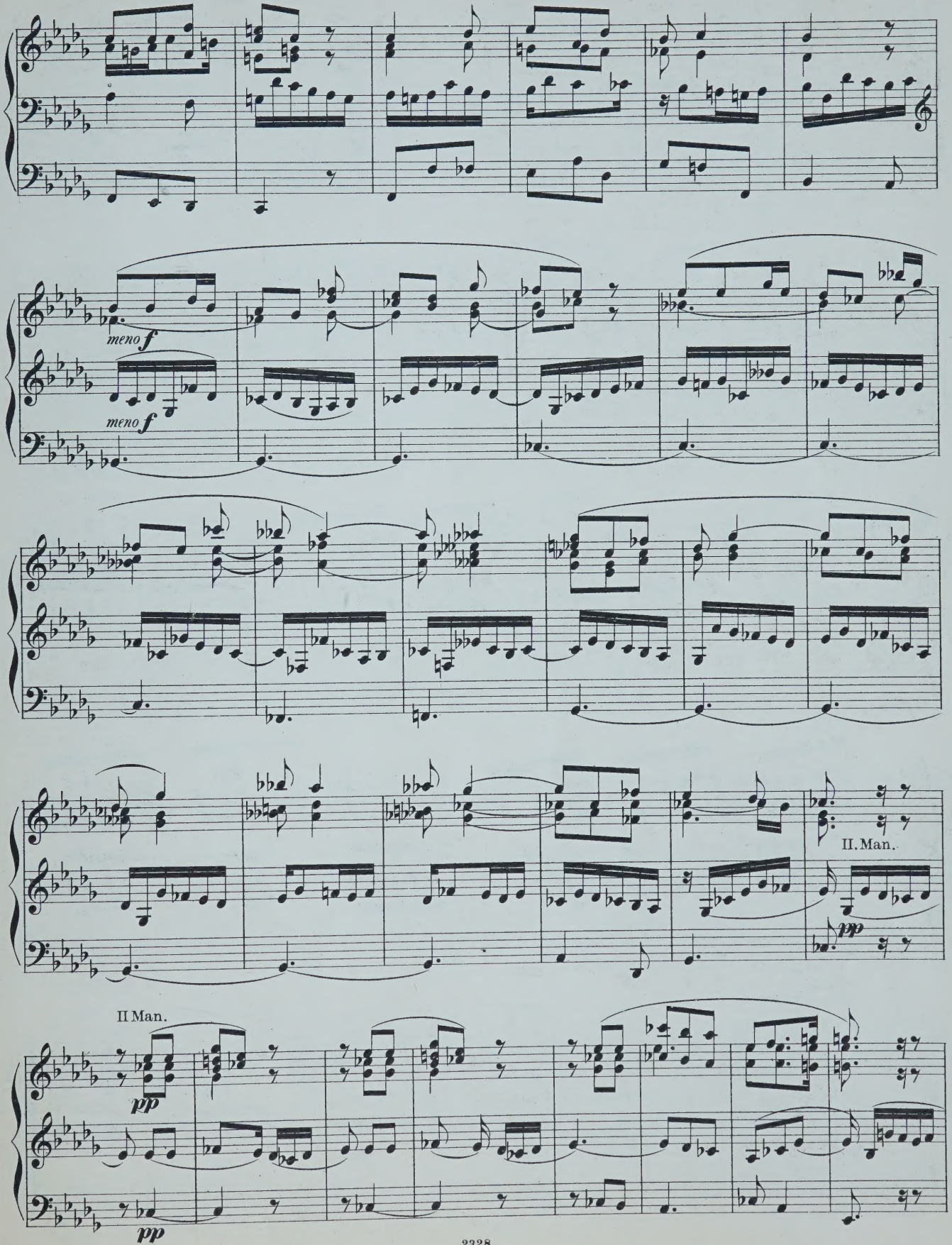
Mein' Sünd' mich werden kränken sehr,
Mein G'wissen wird mich nagen,
Denn ihr' sind viel wie Sand am Meer,
Doch will ich nicht verzagen
Gedenken will ich an dein' Tod,
Herr Jesu, und dein' Wunden roth,
Die werden mich erhalten.

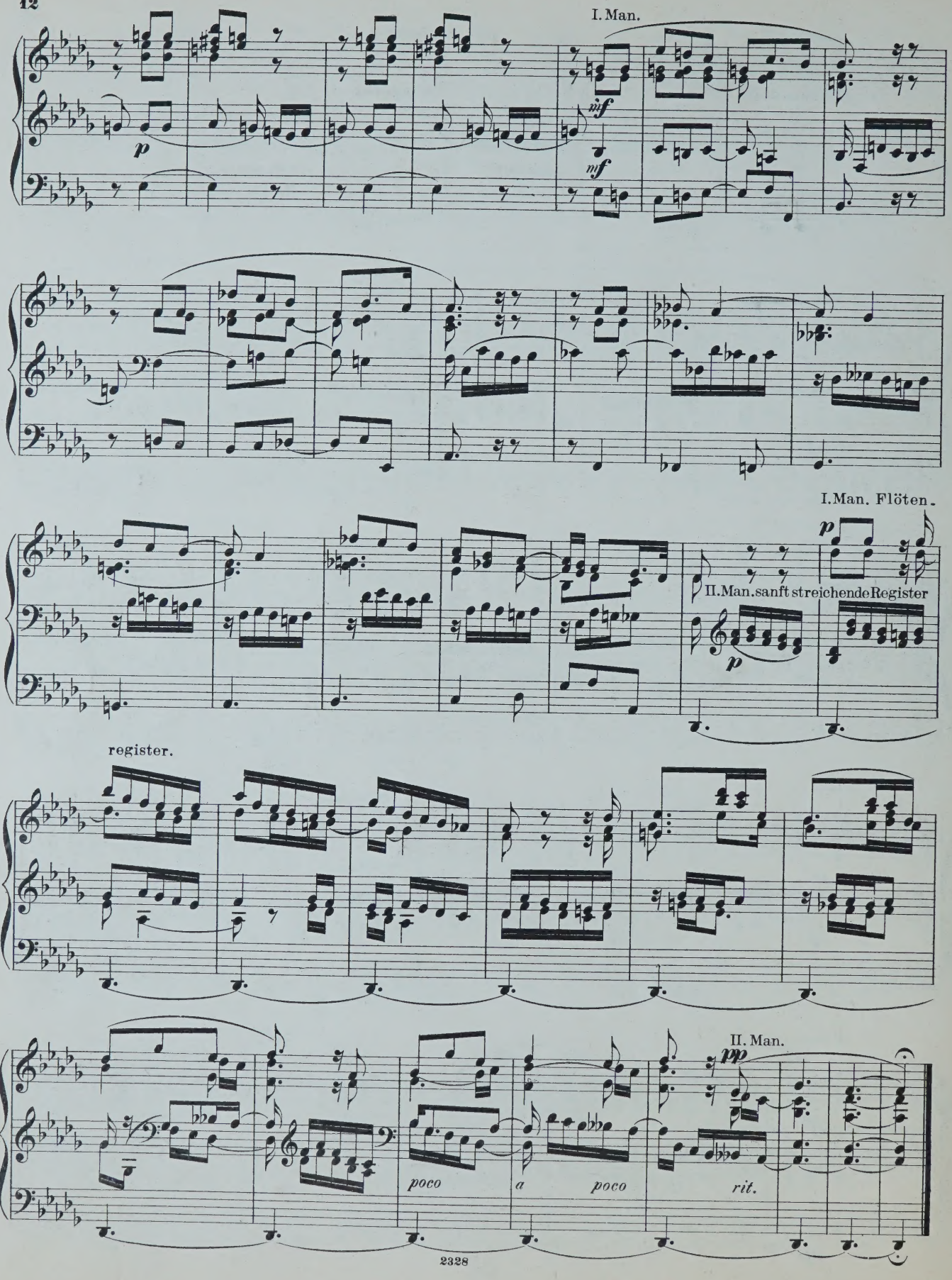
Sehr getragen.




più piano
II. Man.
I Man.
I. Man.
II. Man.
più piano
p
II. Man.
(8va
pp
pp
Dolce 4'
pp Subbass 16'


schwaches Flötenregister 8'
sem - - - -
pre - -
cre - - - - -
scen - - - - -
do - -
al - - - - - -
f
f
breit.
a tempo
meno f
meno f


meno f
meno f
II. Man.
pp
II Man.
pp
pp


I. Man.
p
mf
mf
I. Man. Flöten.
p
II. Man. sanft streichende Register
p
register.
II. Man.
pp
poco
a
poco
rit.

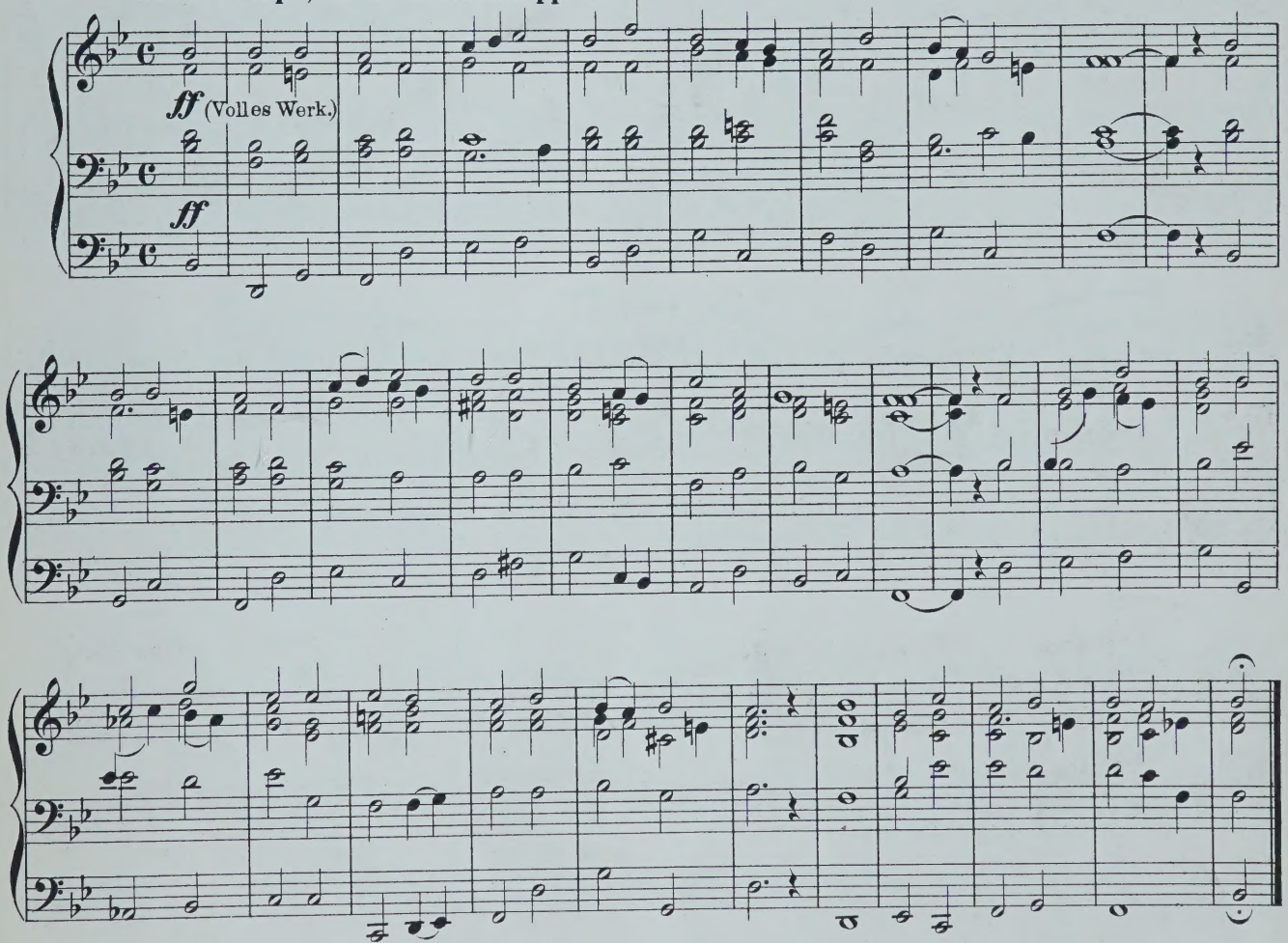
III.

Ich bin ein Glied an deinem Leib',
Dess tröst' ich mich von Herzen;
Von dir ich ungeschieden bleib'
In Todesnoth und Schmerzen.
Wenn ich gleich sterb', so sterb' ich dir;
Ein ewig's Leben hast du mir
Durch deinen Tod erworben.

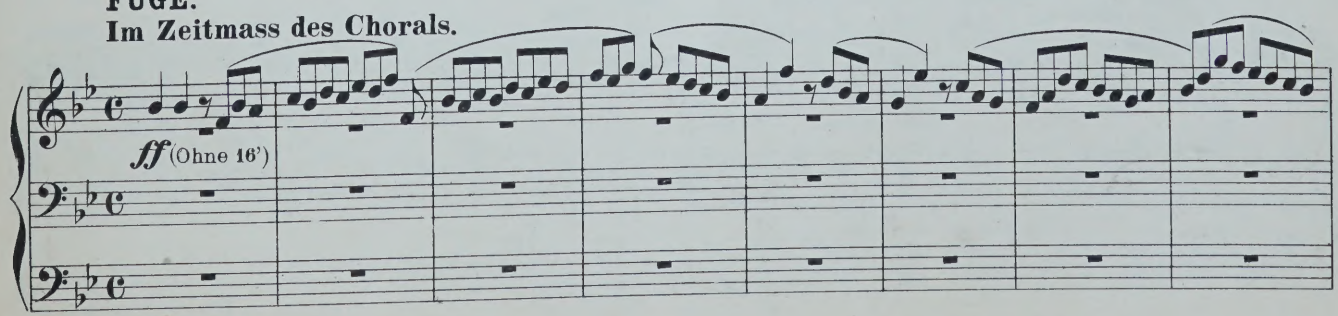
Weil du vom Tod' erstanden bist,
Werd' ich im Grab nicht bleiben.
Mein höchster Trost dein' Auffahrt ist;
Tod's Furcht kann sie vertreiben.
Denn wo du bist, da komm ich hin,
Dass ich stets bei dir leb' und bin;
Drum fahr' ich hin mit Freuden.

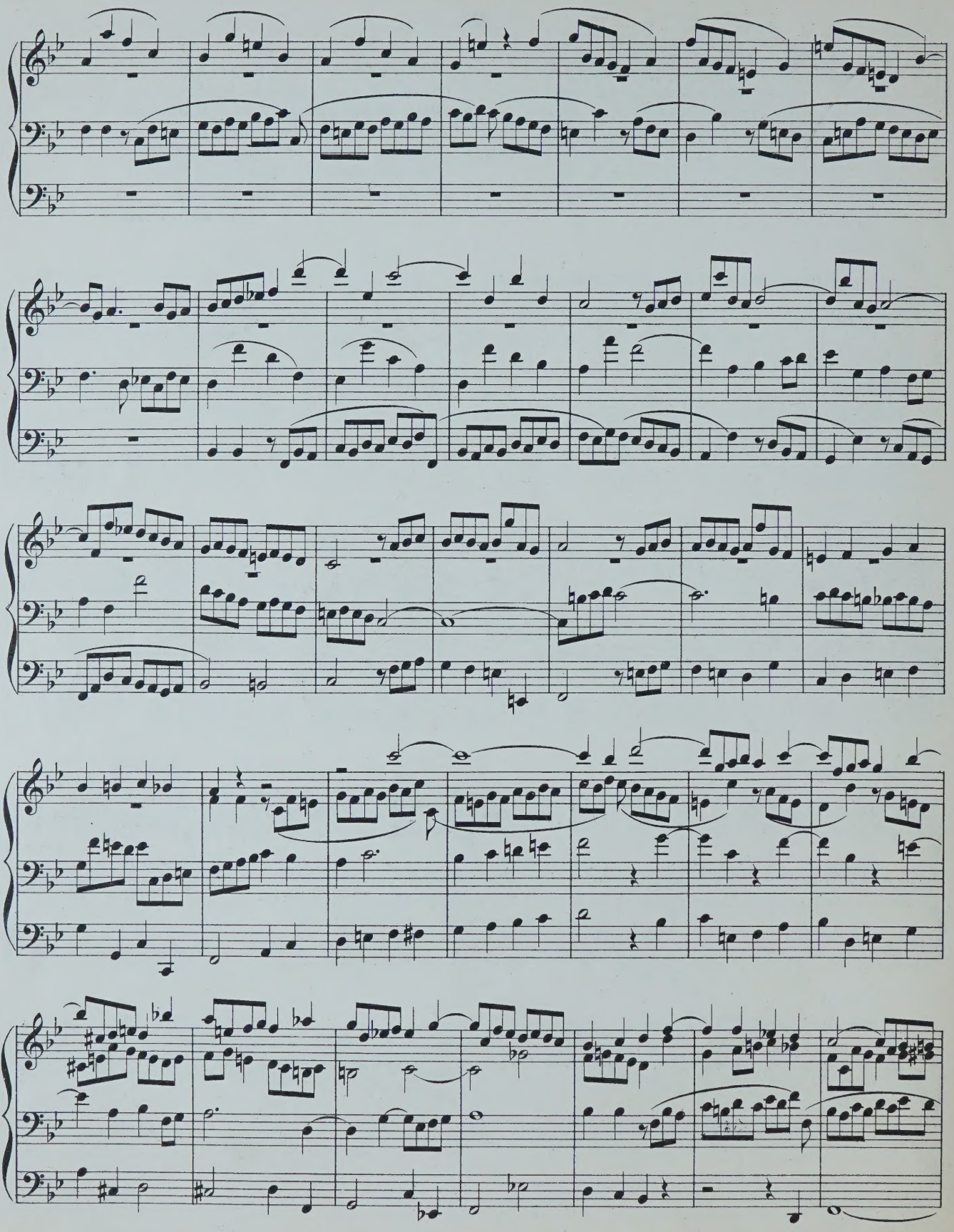
(N. Hermann 1561)

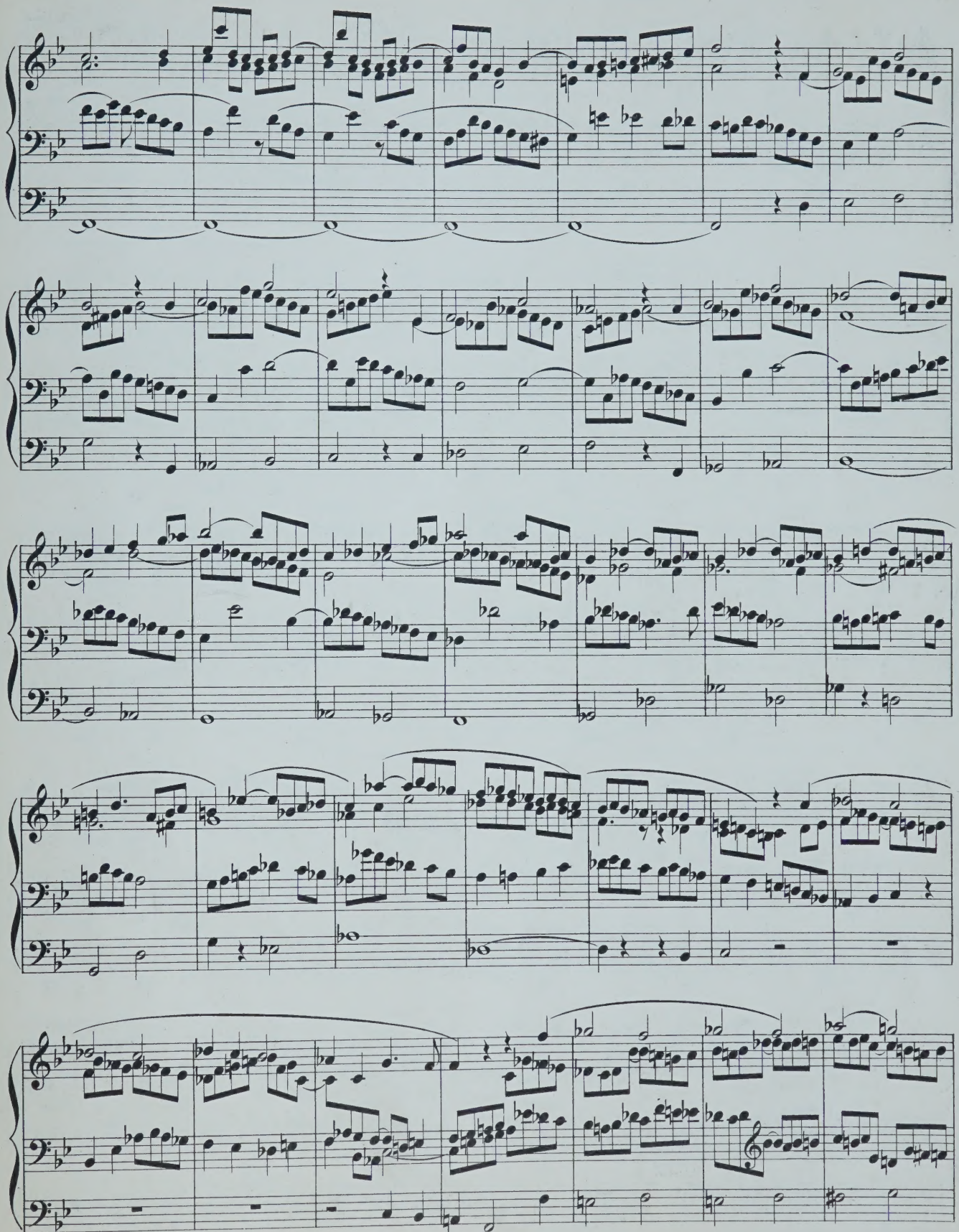
Choraltempo, doch nicht schleppend.

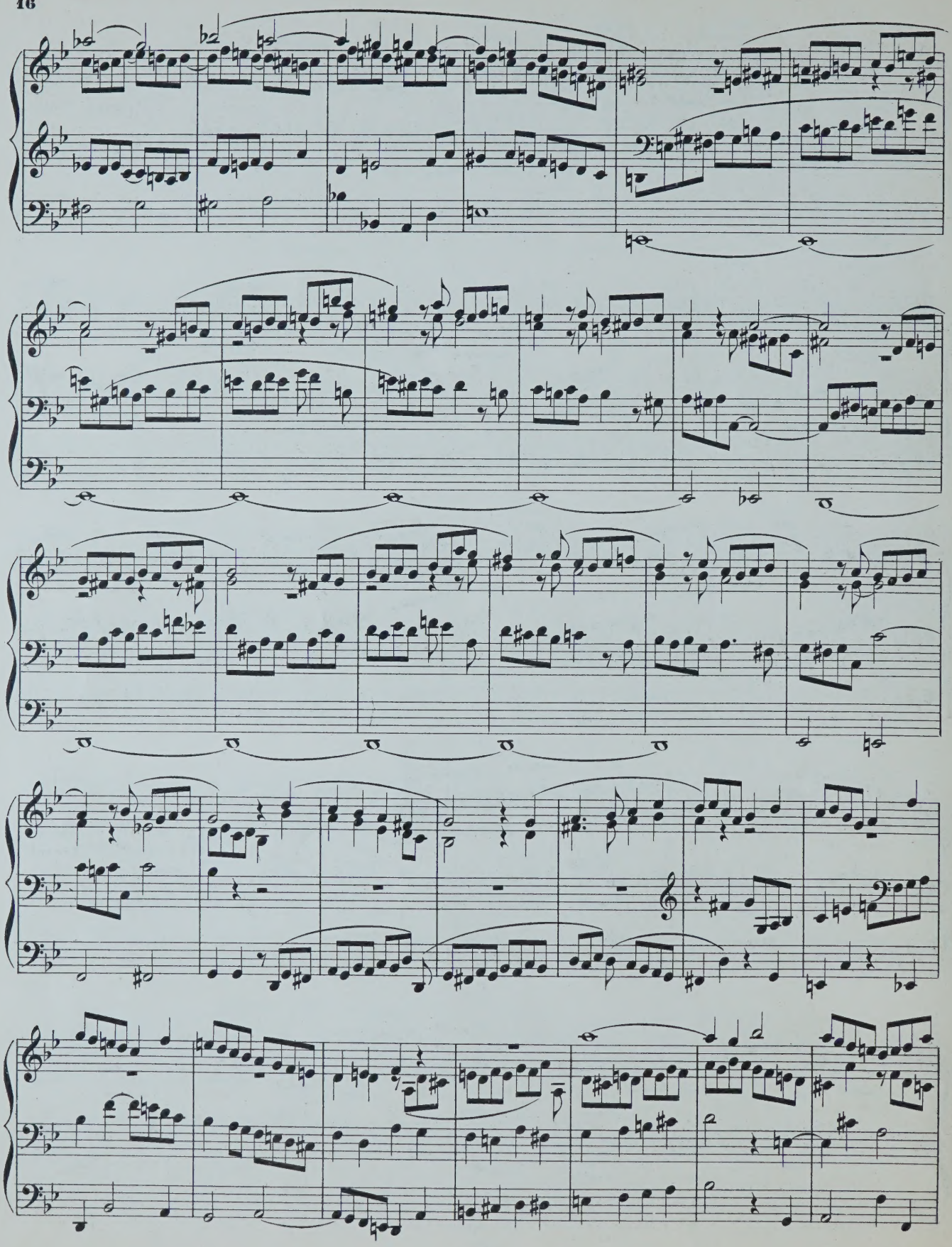


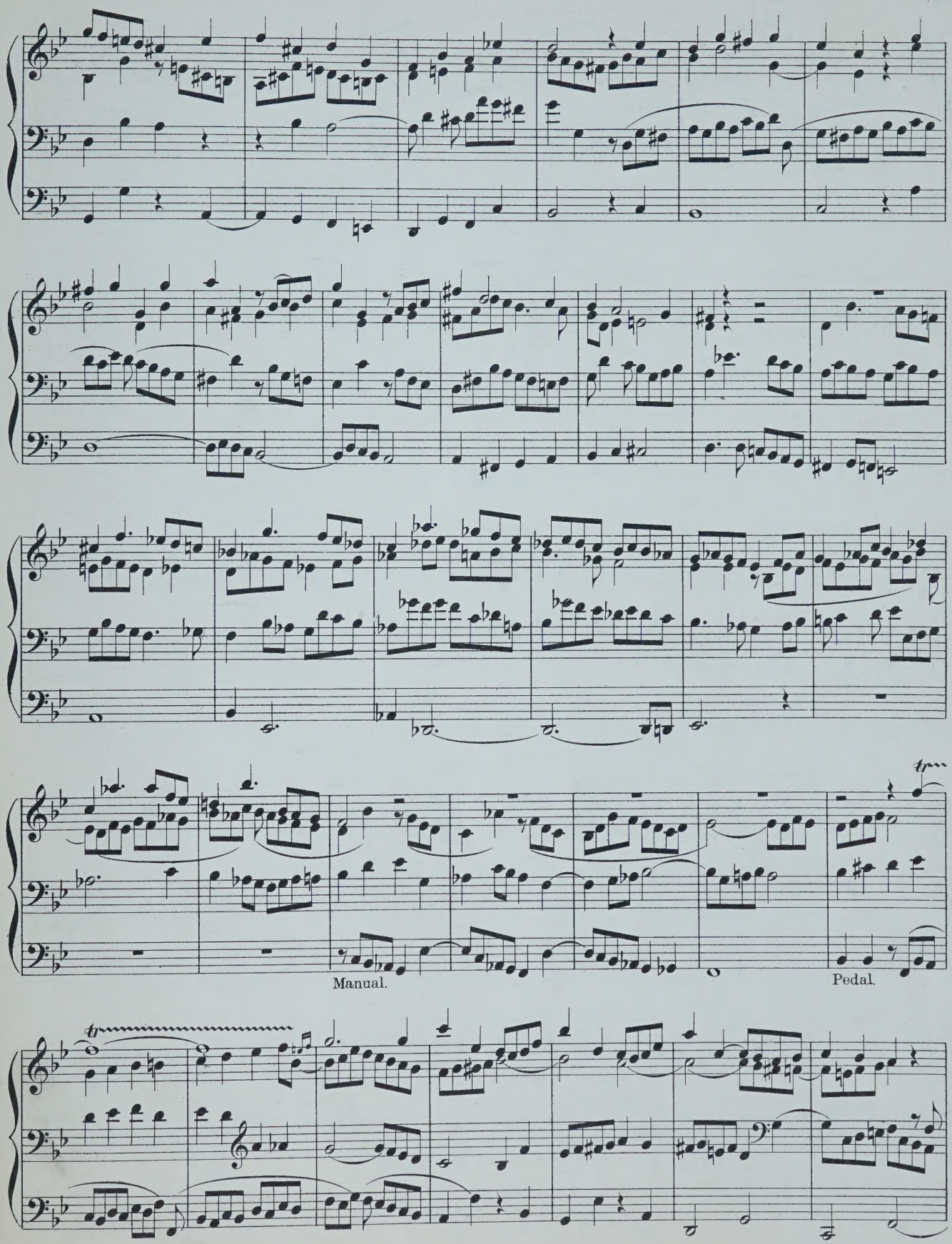
FUGE.
Im Zeitmass des Chorals.

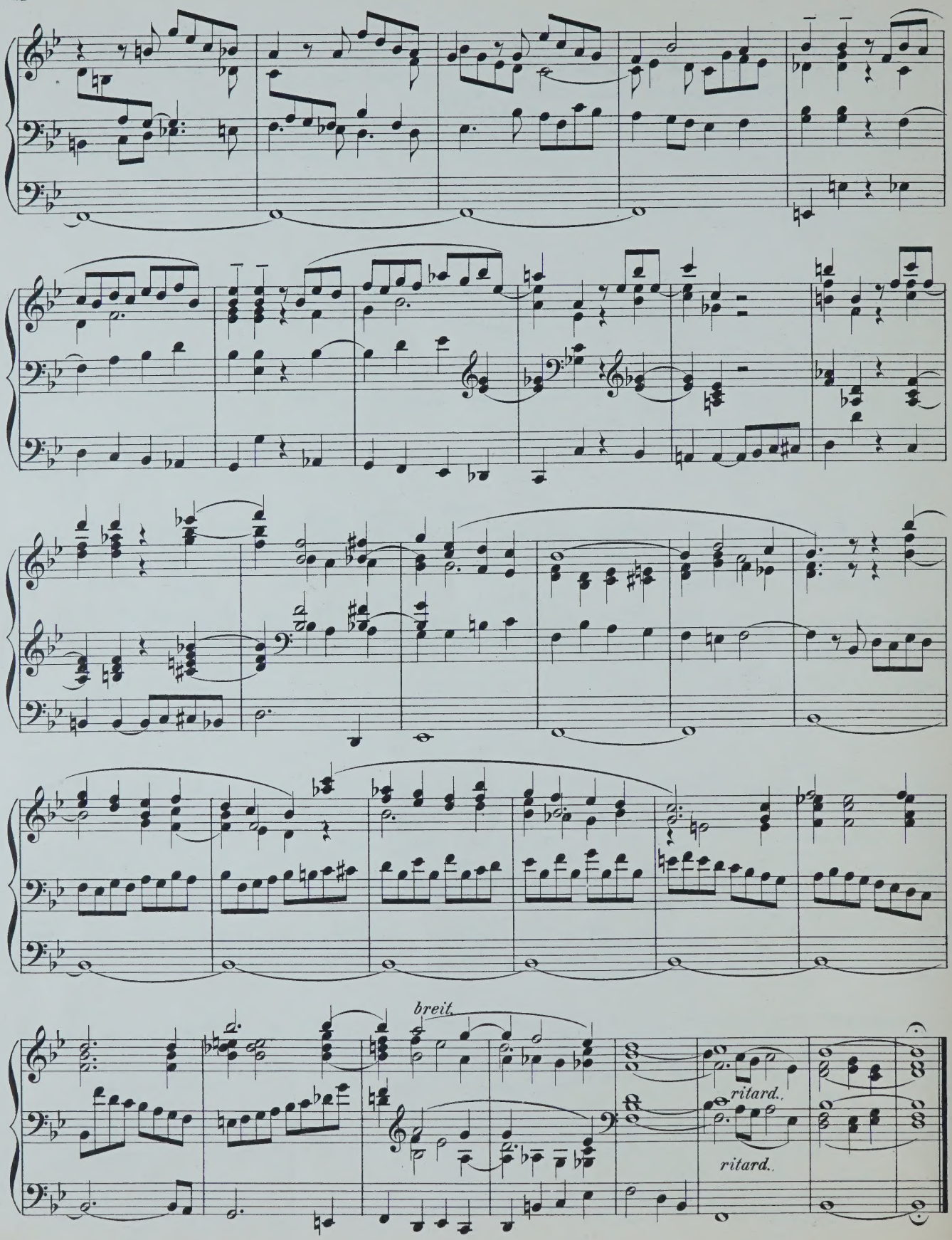









Manual.
Pedal.


breit.
ritard.
ritard.

MEINEM LIEBEN BRUDER KONRAD.

ZWEITE SONATE

in E dur

FÜR ORGEL

componirt

von

Philipp Wolfrum.

Verl. N°. 2482. Op. 10. Pr. Mk. 2,50.

Verl. N°. 2483. Für Klavier zu 4 Händen übertragen vom Componisten Pr. Mk. 3._

Eigenthum des Verlegers. Eingetragen im Vereinsarchiv.

Den Verträgen gemäss deponirt.

MÜNCHEN, JOS. AIBL.

Paris, V. Durdilly & Cº.

(11 bis Boulev. Haussmann.)

pour la France et la Belgique.

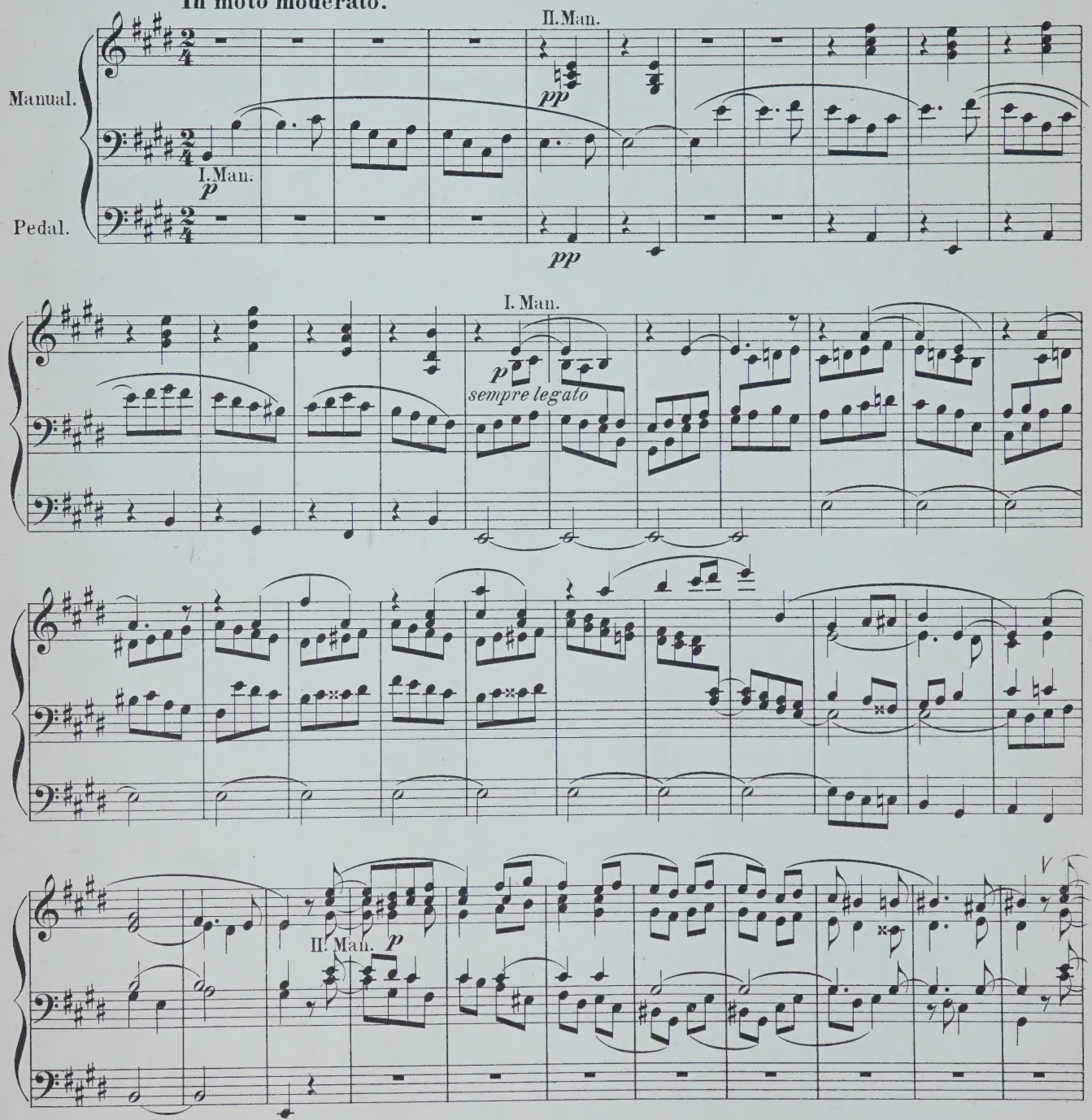
R.

II. SONATE.

I.

Philipp Wolfrum, Op. 10.

In moto moderato.

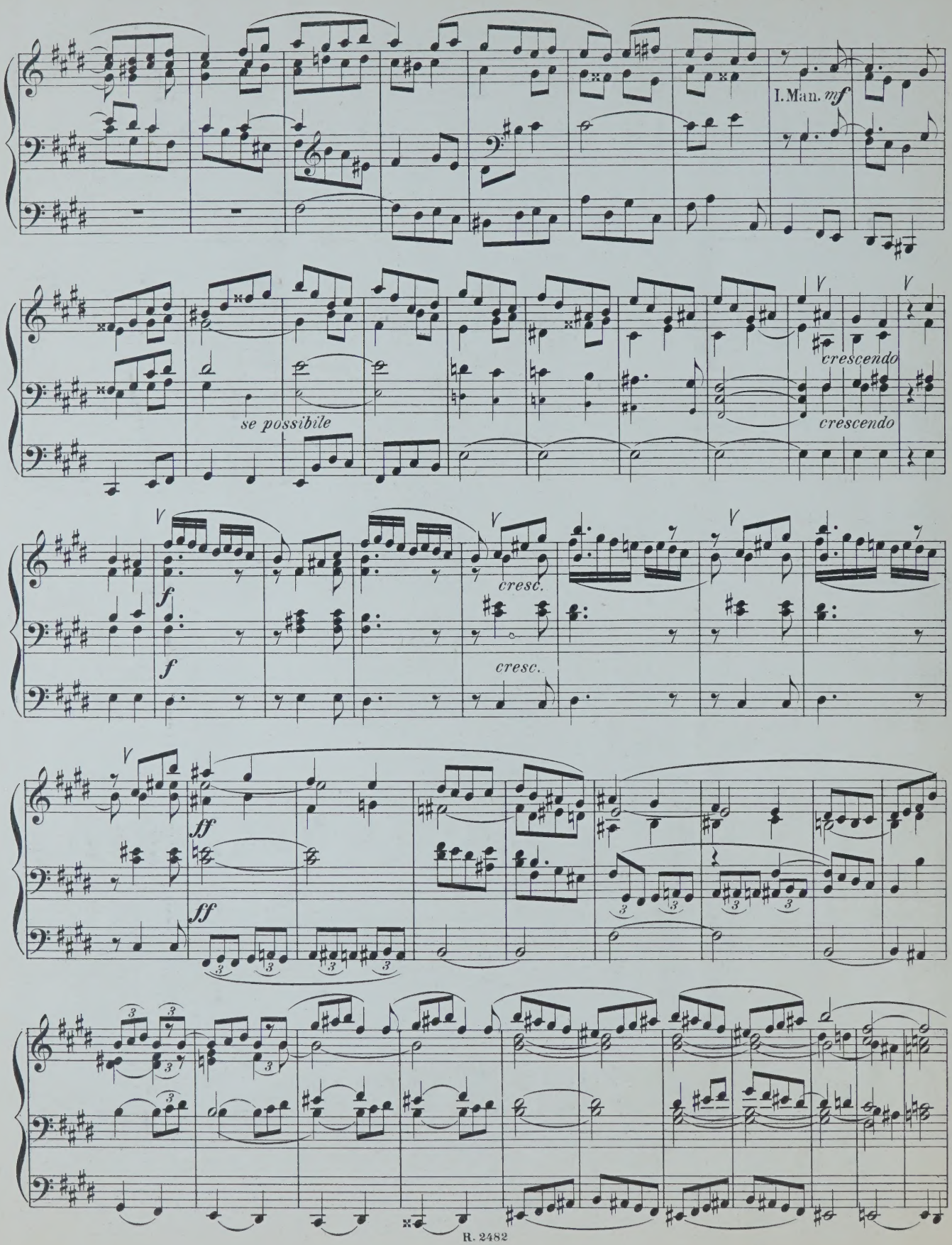


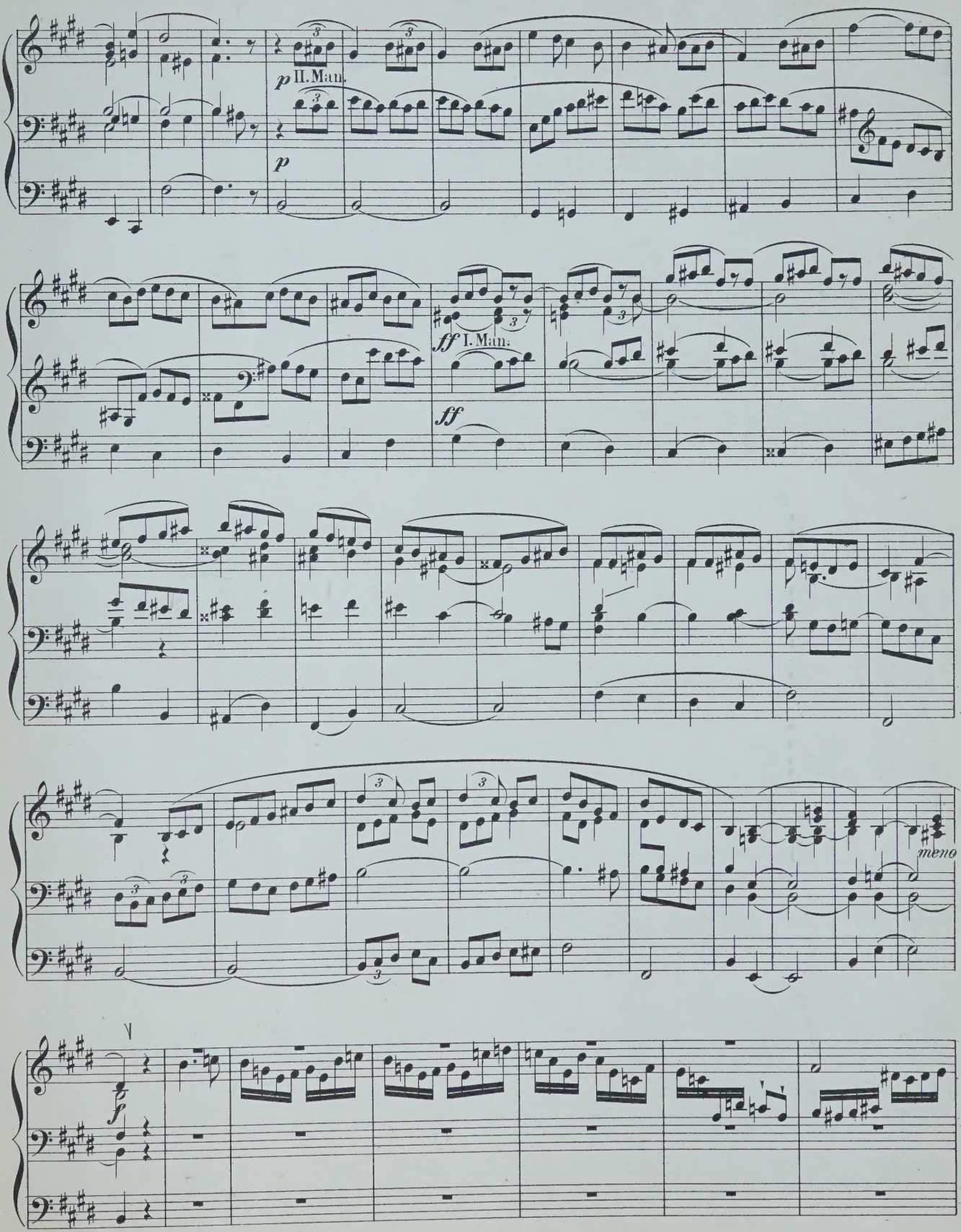
Unter I. Man. ist das stimmenreichere Hauptwerk,
unter II. Man. das Oberwerk zu verstehen.
V = Zeichen für Hinzuziehen von Registern *(crescendo)*.
V = Zeichen für Abstossen von Registern *(decrescendo)*.

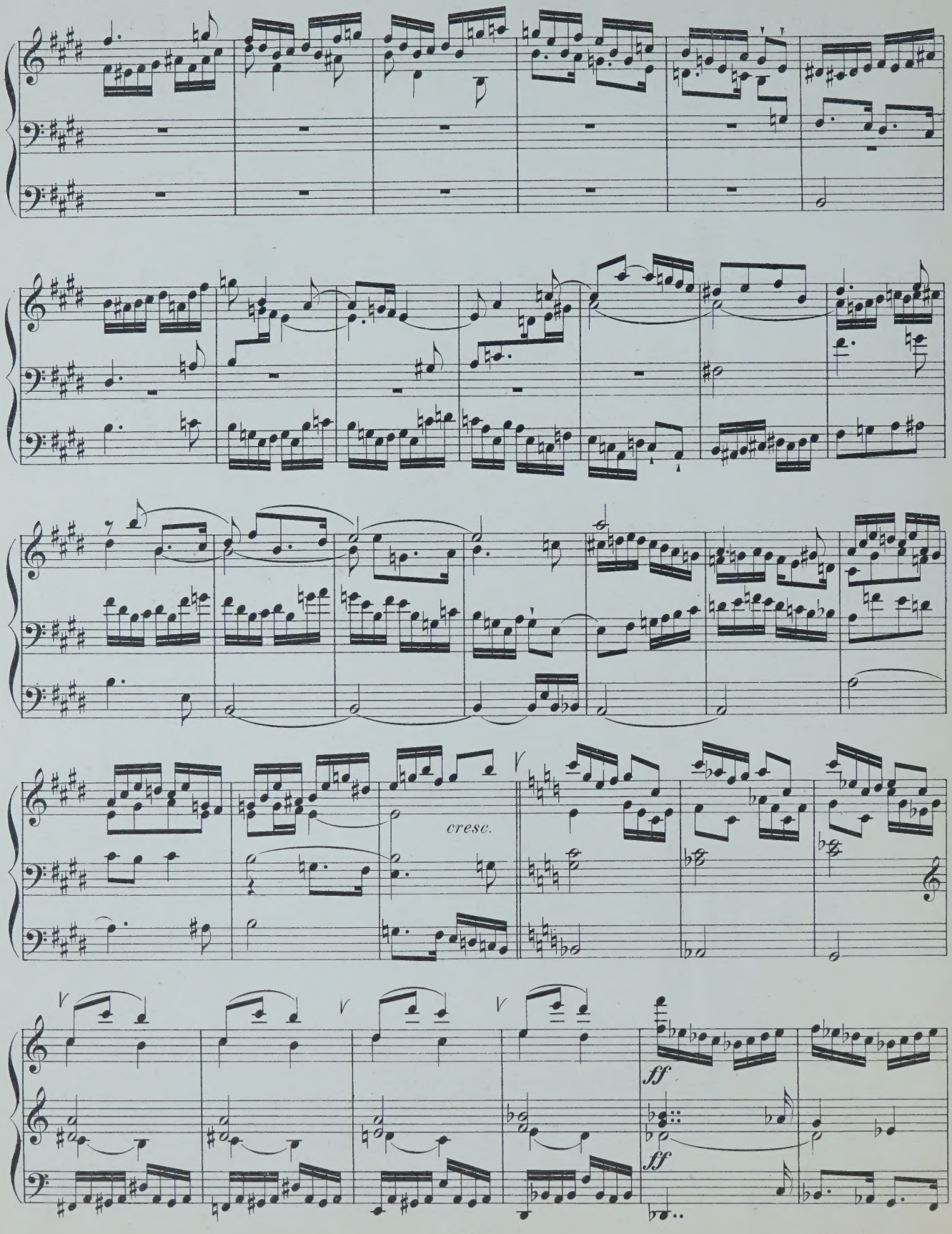
Eigenthum des Verlegers für alle Länder.

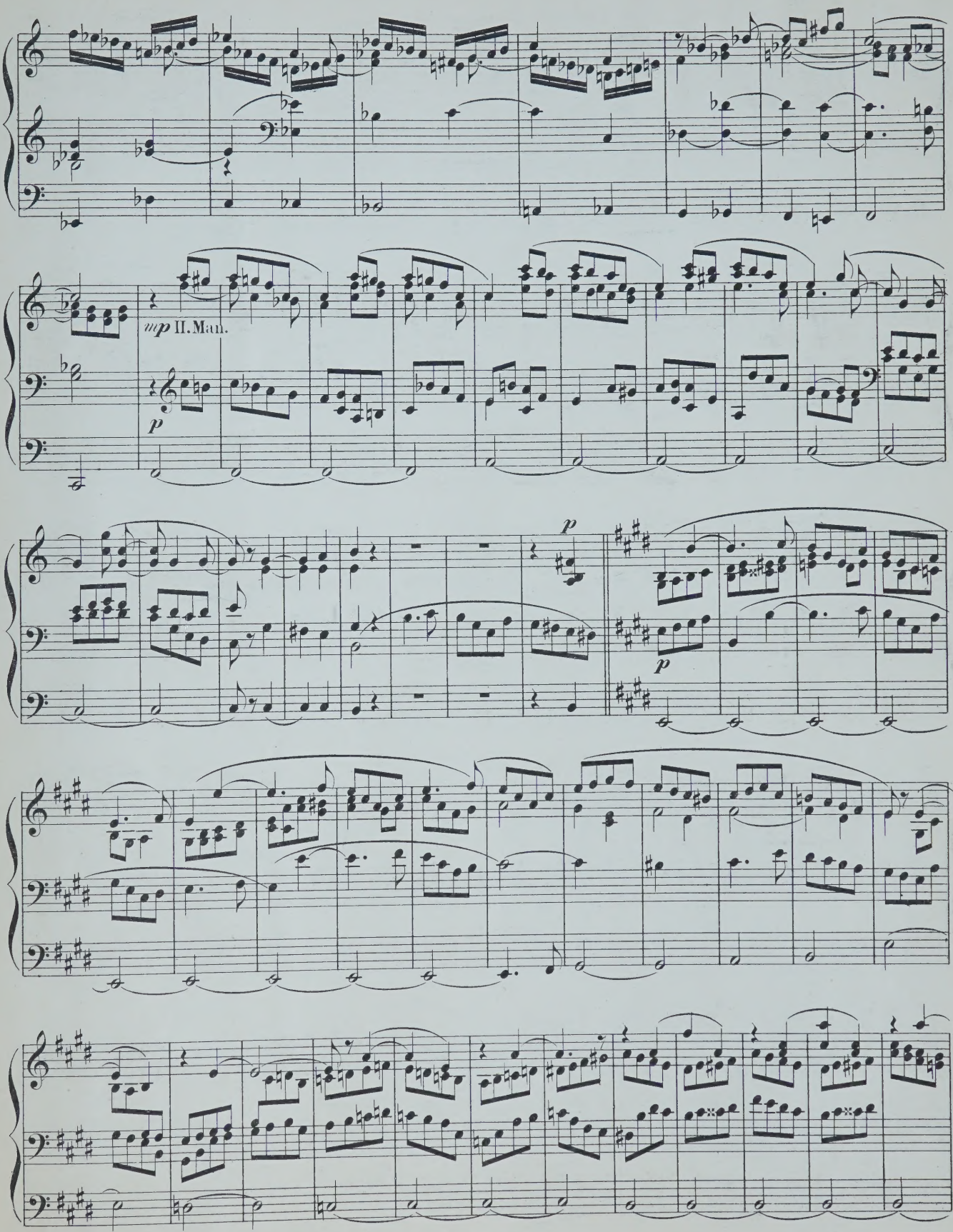
Stich und Druck der Röder'schen Officin in Leipzig.
R. 2482

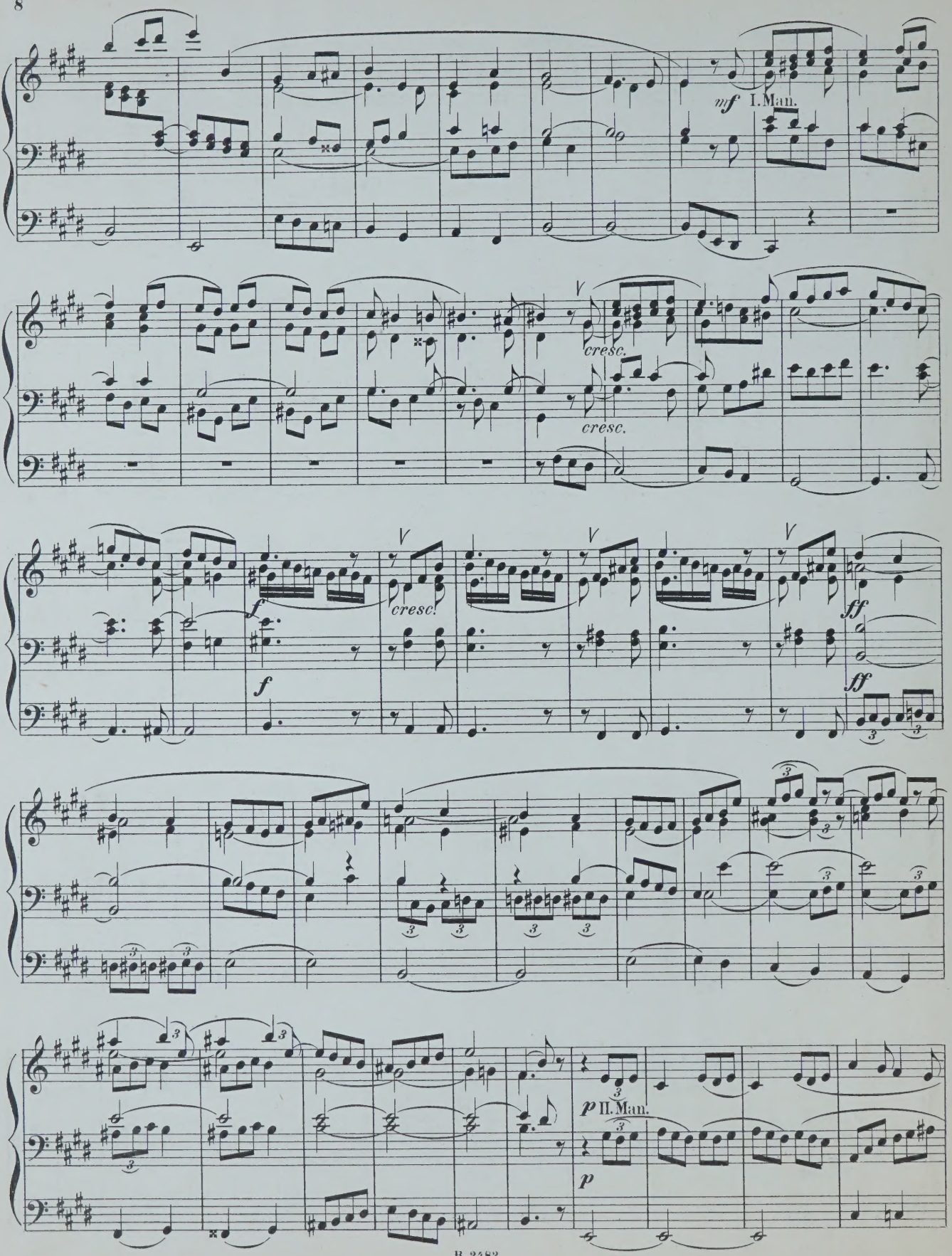
München, Jos. Aibl.

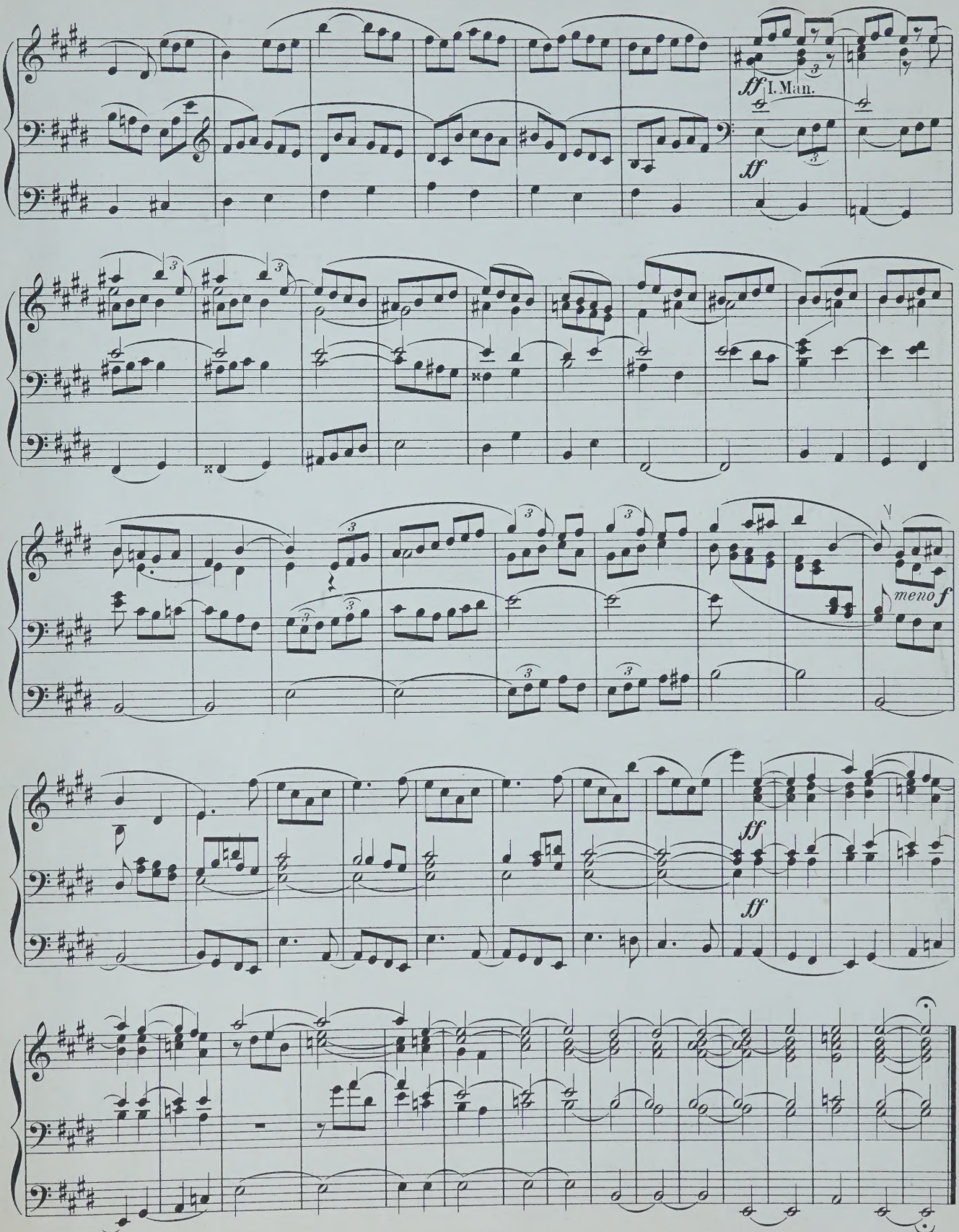

I. Man. mf
se possibile
crescendo
crescendo
f
f
cresc.
cresc.
ff
ff


p II. Man.
p
ff I. Man.
ff
meno
f

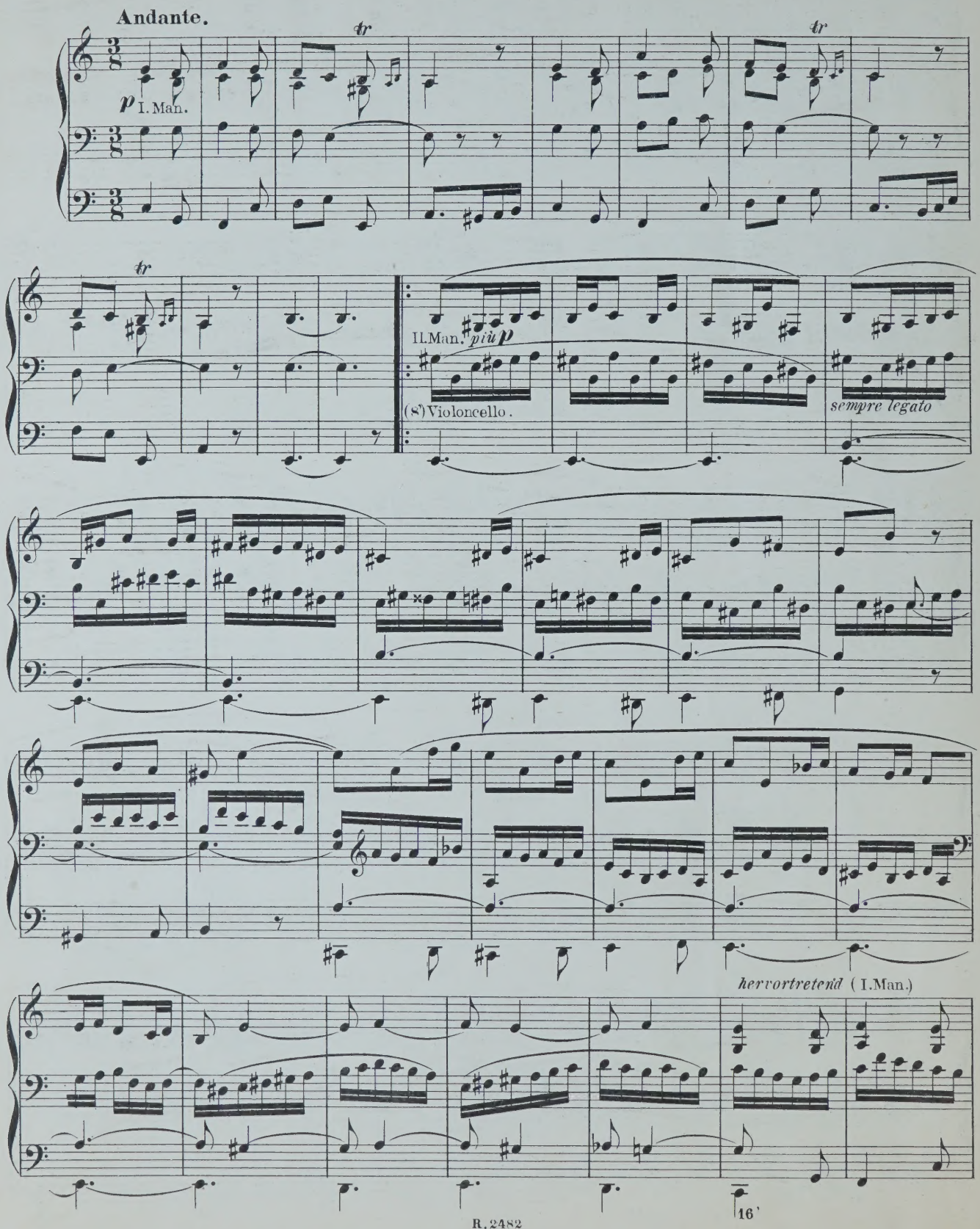

cresc.
ff
ff

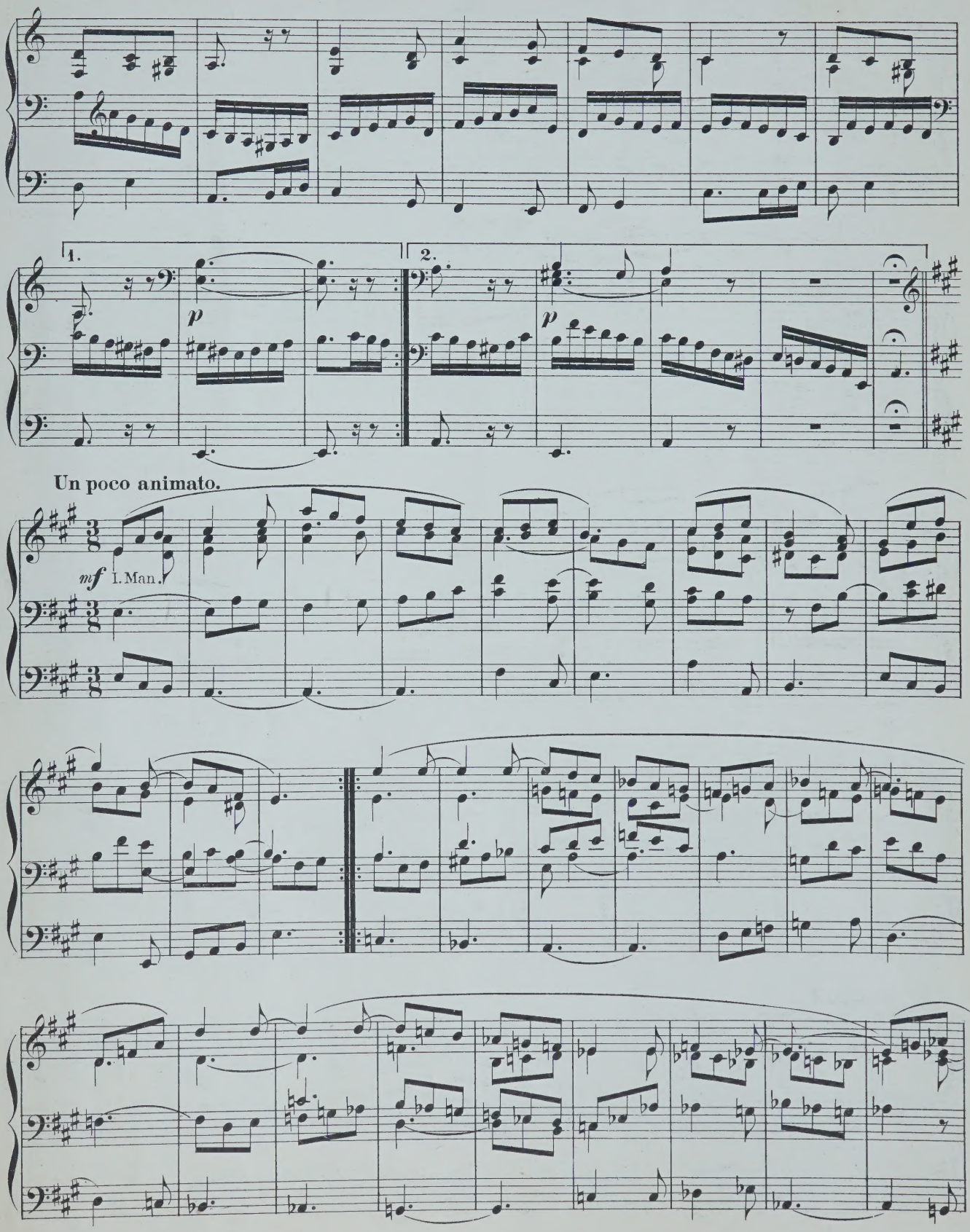

mp II. Man.
p
p
p

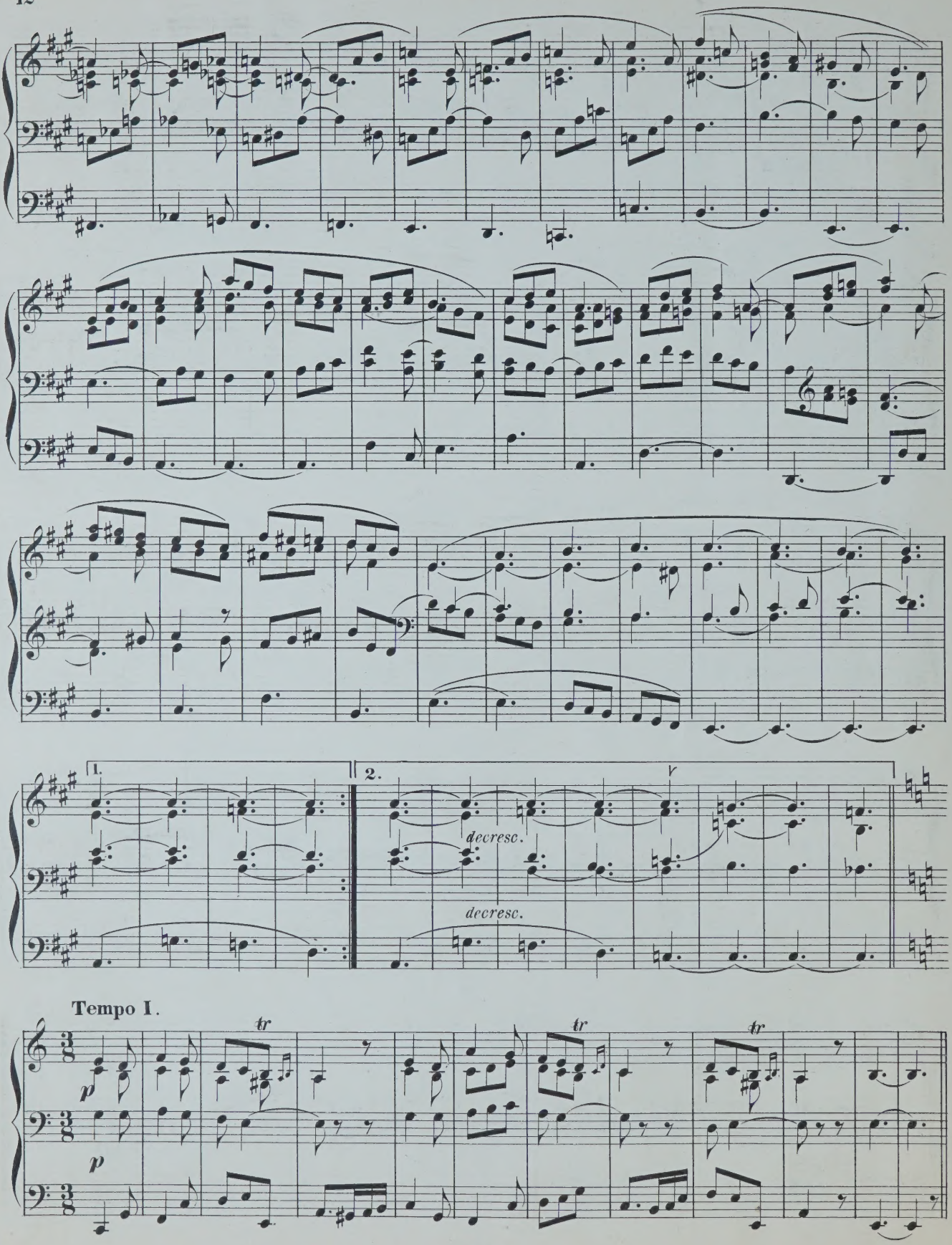

mf I. Man.
cresc.
cresc.
f
f
cresc.
ff
ff
p II. Man.
p

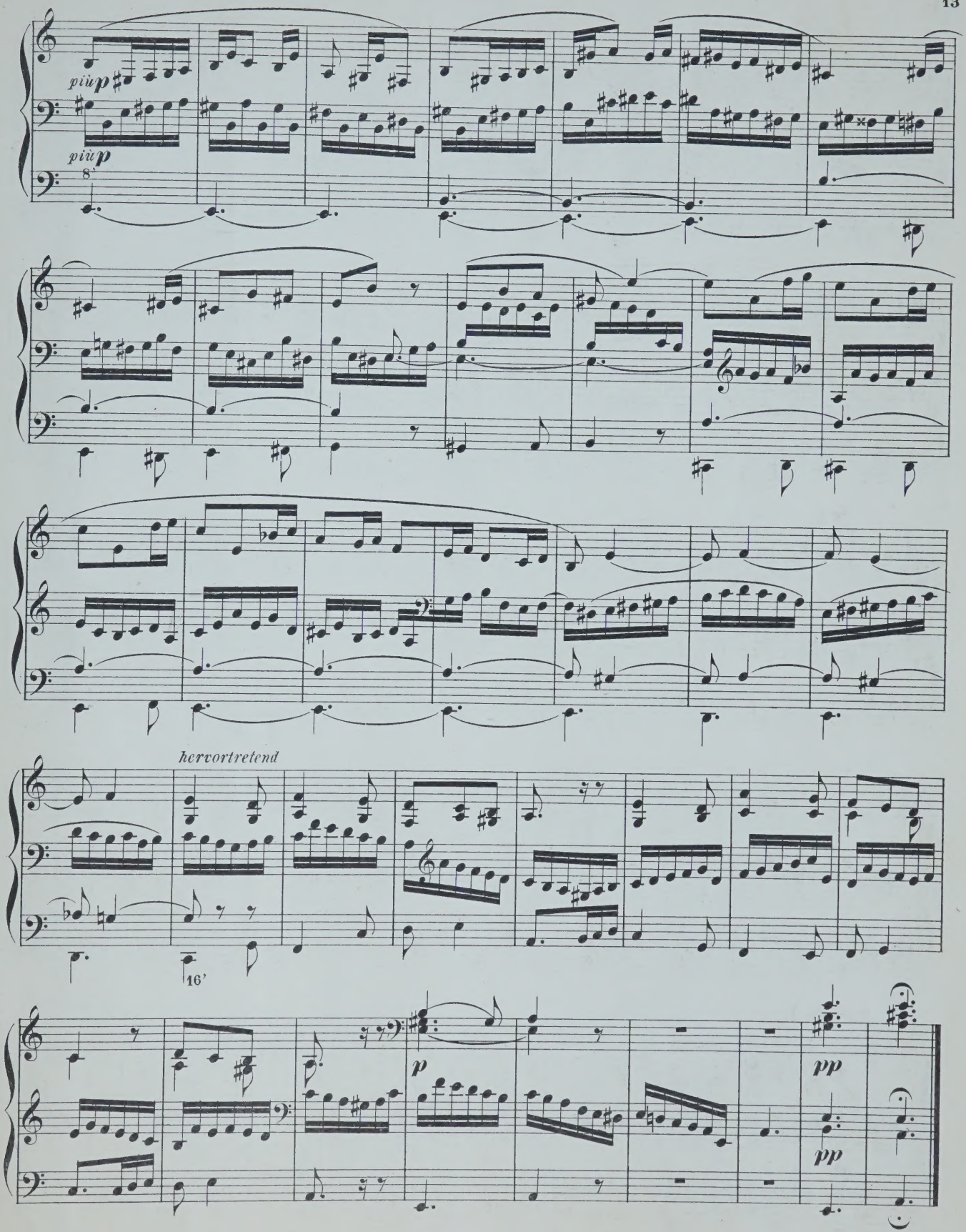

ff
I. Man.
ff
meno f
ff
ff

II.


Andante.
tr
tr
p I. Man.
tr
II. Man. più p
(8') Violoncello.
sempre legato
hervortretend (I. Man.)
16'


1.
2.
p
p
Un poco animato.
mf I. Man.

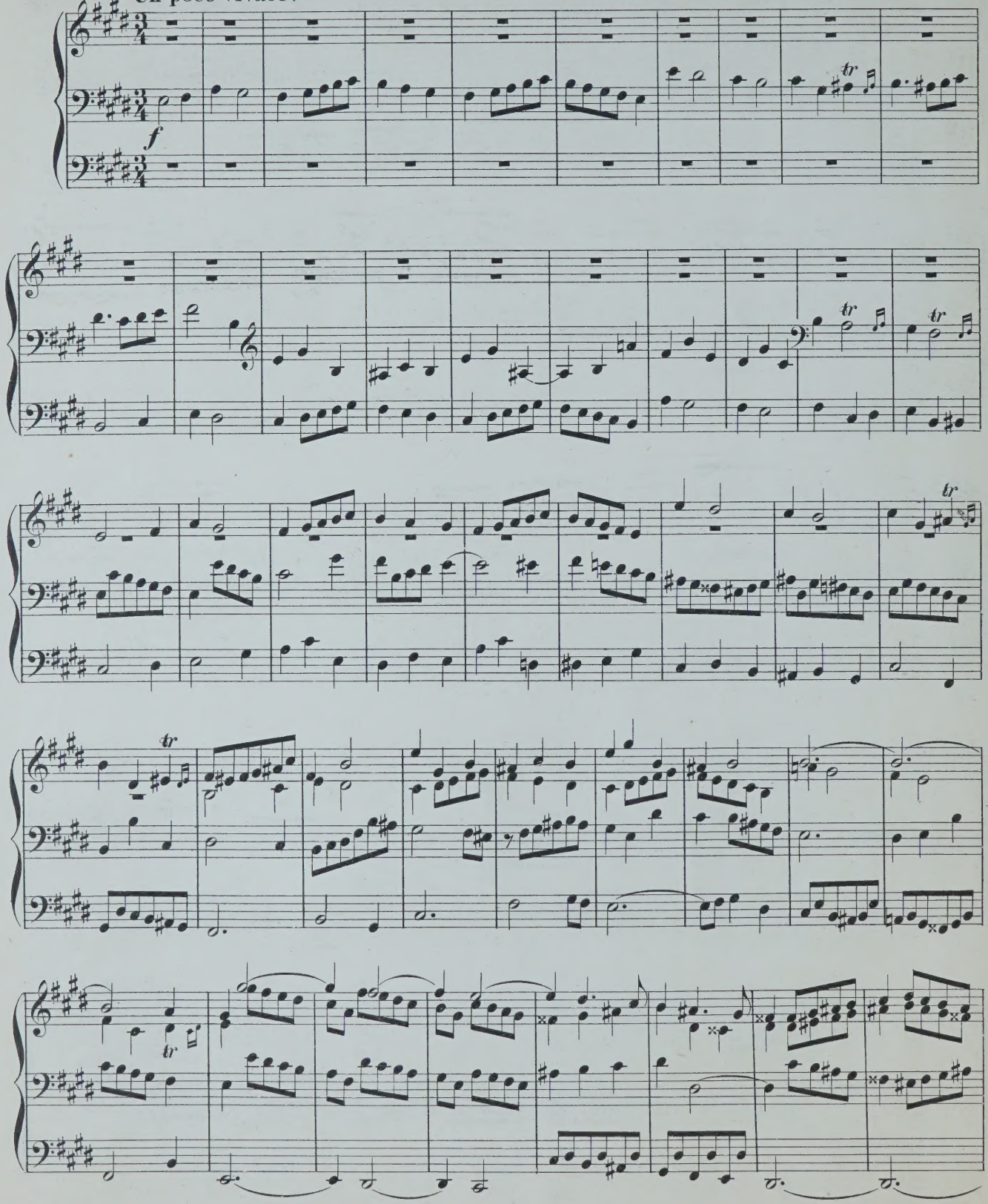

1.
2.
decresc.
decresc.
Tempo I.
tr
tr
tr
p
p

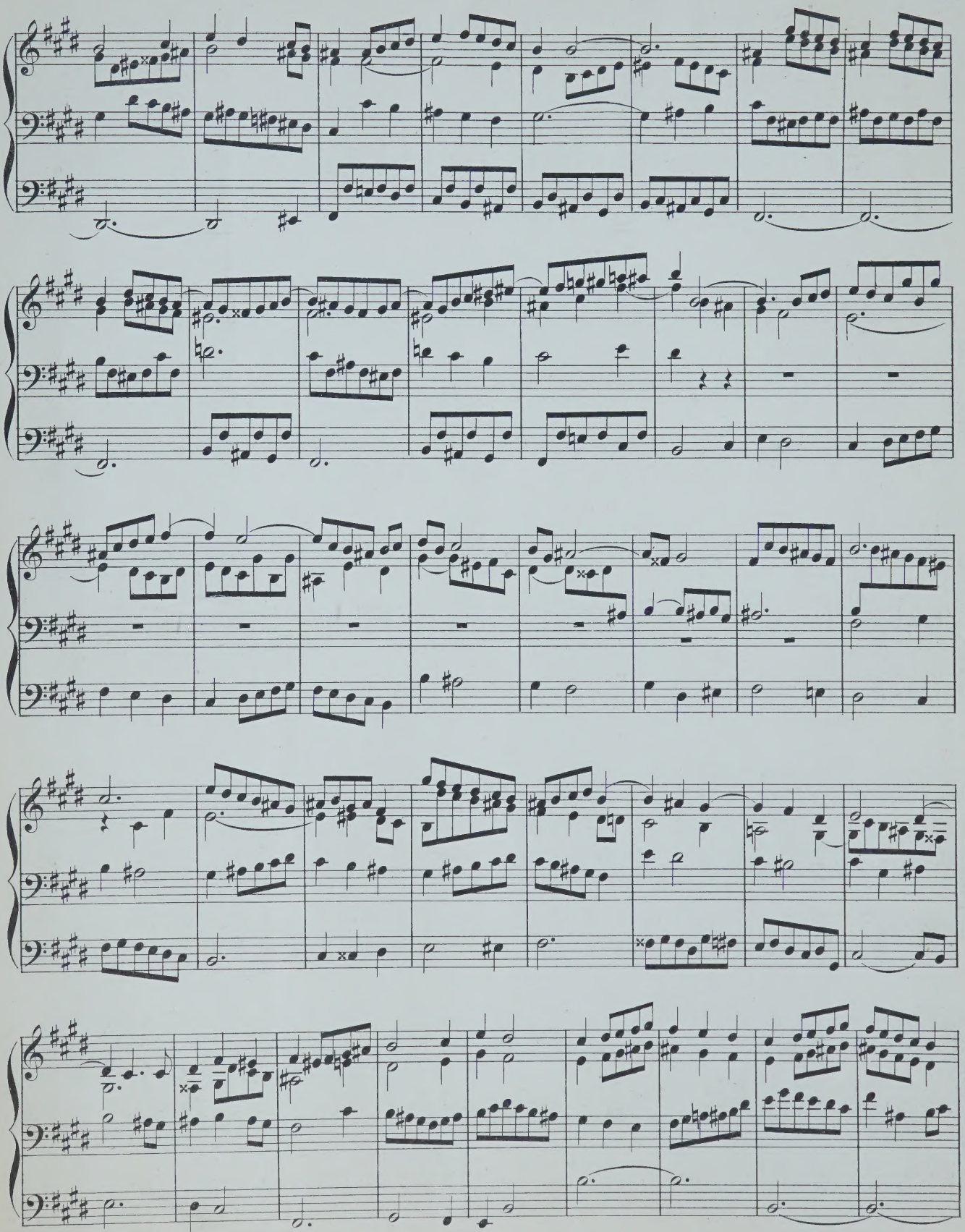

più p
più p
8'
hervortretend
16'
p
pp
pp

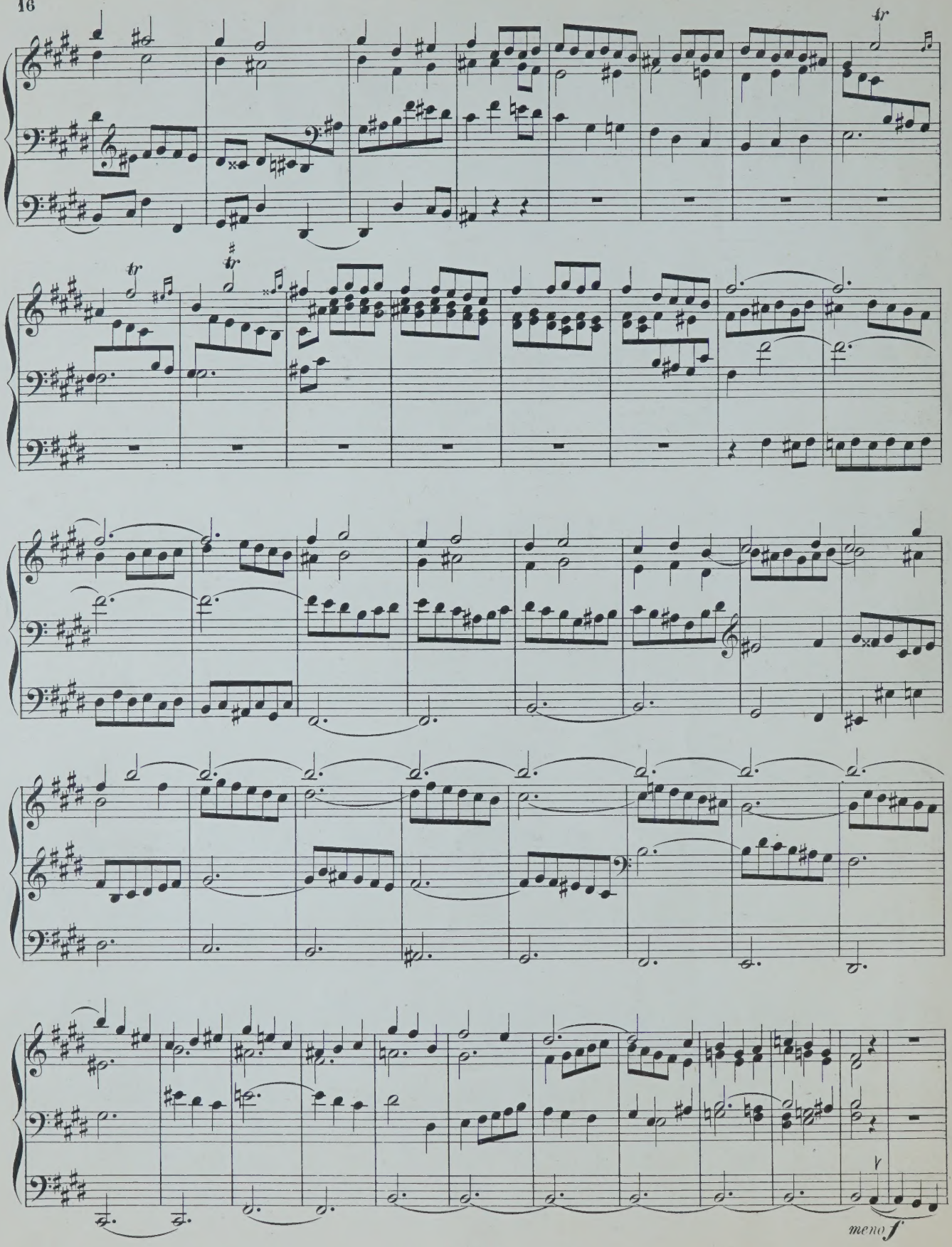
III.

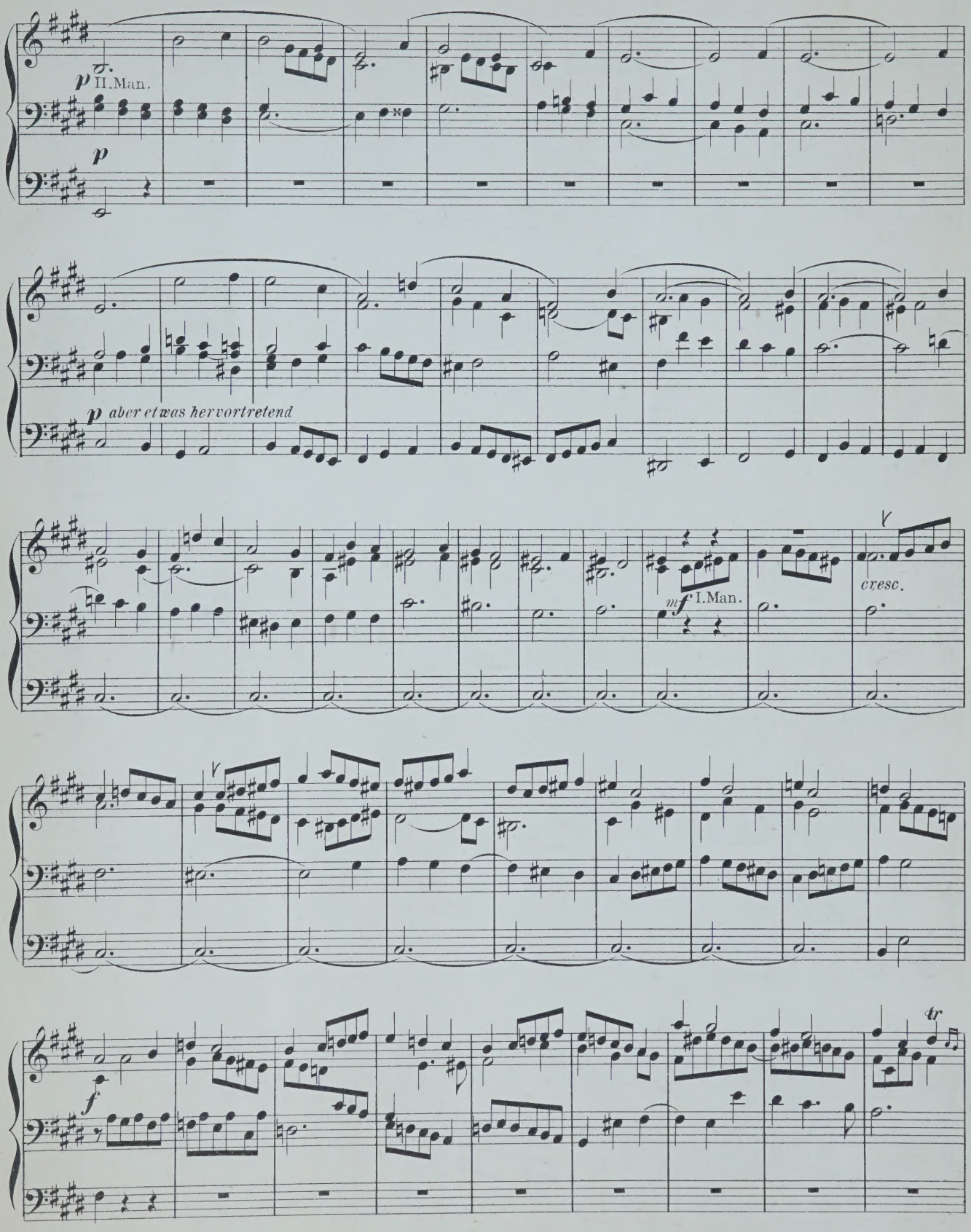
FUGE.

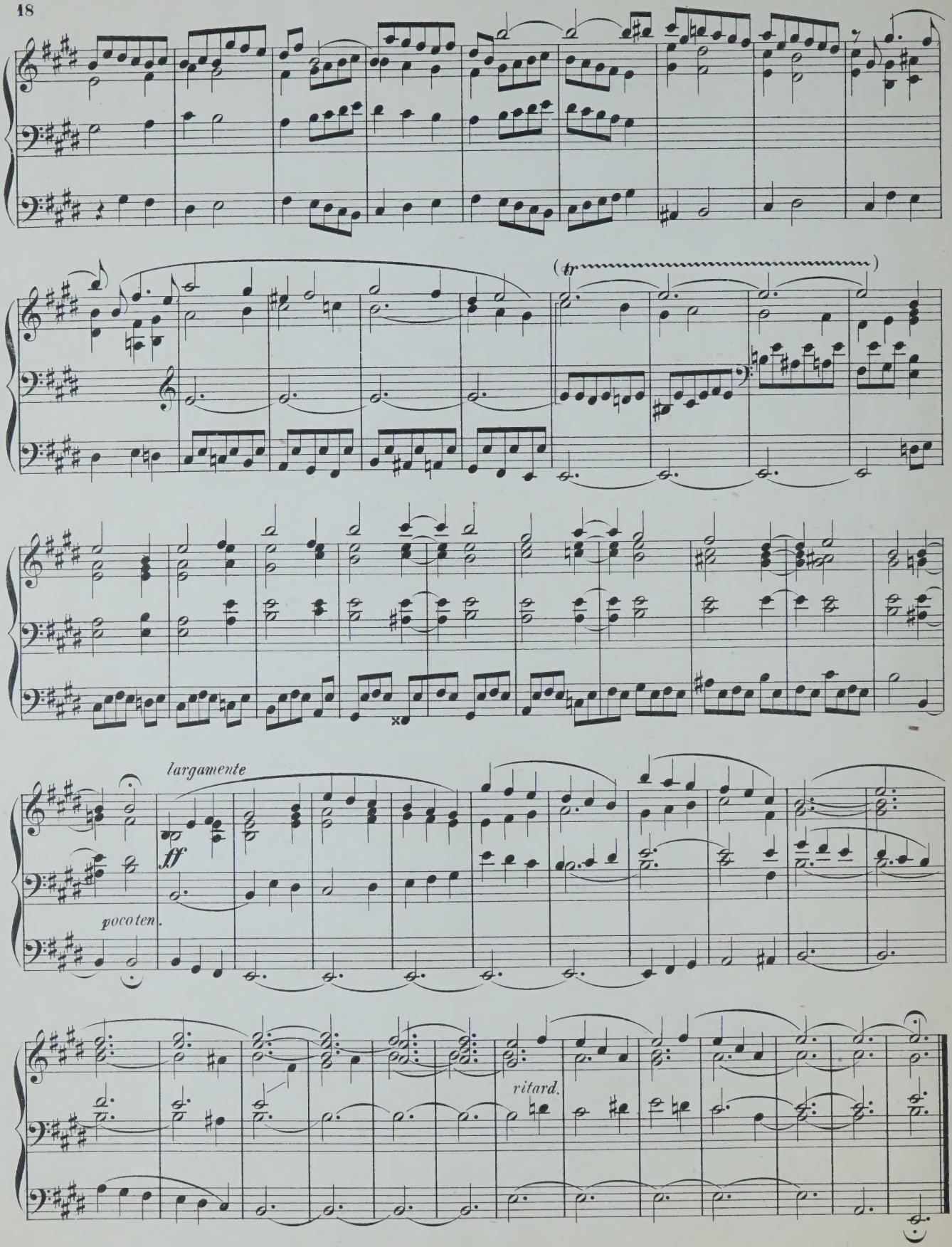
Un poco vivace.






tr
tr
tr
meno f


p II.Man.
p
p aber etwas hervortretend
mf I.Man.
cresc.
f
tr


(tr)
largamente
ff
poco ten.
ritard.

DATE DUE SLIP

F. 255

C6367

M 8 R33 OP-33 1899 FOLIO
REGER MAX 1873-1916
I SONATE FIS-MOLL FUR
ORGEL OP 33/
39751900 MUSIC

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M 8 R33 op.33 1899 folio
Reger, Max, 1873-1916.
I. Sonate (Fis-moll) für
Orgel, Op. 33 /
39751900 MUSIC

C6367 12